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ABSTRACT

The major objective of the Project in African Music at Howard University was to develop materials for a course in African music designed for General Education curricula in institutions of higher education. The project was expanded to include the development of materials on African-derived music and to make the materials adaptable for use in secondary schools. The report includes background of the study, methods of collecting and developing materials, workshops and pilot courses, and results of the educational evaluation report sent to all workshop participants. Appendix A lists the collection of African traditional instruments gathered from Nigeria, Ghana, and Uganda. Appendix B includes materials developed by the project. The workshop program, questionnaires, questionnaire recipients, and a press release conclude the report. (AF)

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FINAL REPORT

Project No. 6-1779
Contract No. 0-8-061779-2821

DEVELOPMENT OF MATERIALS FOR A ONE YEAR COURSE IN AFRICAN MUSIC FOR THE GENERAL UNDERGRADUATE STUDENT

(PROJECT IN AFRICAN MUSIC)

by Vada E. Butcher and Others

College of Fine Arts
Howard University
Washington, D. C.

September, 1970

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Dr. Herman Brown, Miss Wanda Brown, Mrs. Lorraine Faxio, Miss Norma McCray, Mr. Clyde Parker, Mrs. Paula Weakley, and Mrs. Pearl Williams-Jones, *Research Assistants;*

Dr. Albert Carter, Mrs. Yvonne Carter, Mrs. Ruth Johnson, Miss Yvonne Purnell, Mrs. Maude Thigpen, and Mr. Berkeley Williams, *Staff Assistants;*

Messers. Kojo Fosu Baiden, Guakro Okumanin-Sei, and John Yorson, *Instructors of African Drumming and Dance.*

Special thanks also to the members of the Faculty of the College of Fine Arts at Howard University who moved their sonatas and symphonies a little closer together in order to make room for our talking drums and ritual dances in their studios, their libraries, their recital halls—and in their hearts.

The final bow goes to my husband, James W. Butcher, in appreciation for his support, sympathy, and infinite patience.

Vada E. Butcher
September, 1970

SUMMARY

DEVELOPMENT OF MATERIALS FOR A ONE YEAR COURSE IN AFRICAN MUSIC FOR THE GENERAL UNDERGRADUATE STUDENT

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After collecting and examining publications and audio-visuals on African music, the Project in African Music at Howard University set out to develop materials designed specifically for courses in African music in the General Education curriculum. The rising importance of black studies in American education focused nation-wide attention upon the Project in late 1968, stimulating it to include Afro-American music among its concerns and to scrutinize all materials in terms of their suitability for secondary schools as well as for liberal arts colleges. Special outlines, monographs, teaching units, and audio-visuals were created with the assistance of internationally recognized African and Afro-American musicians. These authorities also staffed a workshop for high school and college music instructors during the summer of 1969. The materials developed were tested in pilot courses taught at Howard University, and were evaluated by ninety music educators and administrators who found them generally suitable and valuable for courses in African and Afro-American music.

TABLE OF CONTENTS

Page

Introduction: Background of the Study 1

Methods 3

Educational Evaluation Report 11

Final Conclusions and Recommendations 23

Appendices:

Appendix A: Traditional Instruments Collected 25

Appendix B: Materials Developed by the Project
- Butcher: Course Outlines 31
- Euba: Monographs 77
- Thieme: Monographs 99
- McCray: Units on Afro-American Composers 123
- Williams-Jones: *Afro-American Gospel Music* 199
- Butcher: Introductory Lecture on Afro-American Music 221
- Rhodes and Butcher: *Slide-Tape Series on Traditional African Instruments* (Script) 231
- Thieme: Instructional Tape on Yoruba Rhythm (Script) 241

Appendix C: Workshop Agenda and Concert Program 247

Appendix D: Questionnaires 257

Appendix E: Recipients of Questionnaires 269

Appendix F: Press Release 277

INTRODUCTION: BACKGROUND OF THE STUDY

General Education in American colleges and universities is responsible for endowing the student with an appreciation for his cultural heritage, informing him of the advances and developments of the present, and providing him with means of coping with the future. The remarkable ease with which we now communicate with all parts of the earth, and our consequent involvement with cultures which were once considered "remote" or "exotic," demand that we approach these objectives in terms of world orientation. American institutions of higher learning must not only turn out graduates who are able researchers and skilled professionals, but also (and possibly more importantly), they must build men and women who are prepared and willing to assume their social responsibilities as world citizens. Whether the future holds a productive world state or another period of "dark ages" plagued by human conflict and atomic holocaust depends in great part upon our effectiveness in teaching the understanding of, and respect for, cultures different from our own.

As efforts in this area of education are increased, the significance of the arts as cultural manifestations cannot be overlooked. Music particularly, is one of the few arts which possesses the ability to bypass the language barrier in revealing the imagination and emotions of men. Moreover, in most areas of the world, music accompanies the events of daily living—not only the spectacular ceremonies of coronation, initiation, worship, marriage, and death, but such ordinary functions as work, courtship, games, civil complaint, hunting, etc. Clearly, the importance of music as an avenue toward the goal of mutual understanding among the peoples of the world cannot be denied.

This study was undertaken as a part of a many-faceted program initiated at Howard University in 1963, which is devoted to the infusion of new vitality into liberal arts music courses, especially in the area of world orientation. The stated objective of this study (known as the *Project in African Music*) was "the enrichment of General Education curricula in colleges and universities in the United States through the development of materials for a course in African music which will give students in liberal arts colleges increased understanding of African peoples as revealed through their music." Africa was chosen as the geographical area for study because of its increasingly important role in world affairs. There is no doubt that African nations will develop into leading world powers in years to come. Economically as well as culturally, Africa is a source of magnificent wealth, most of which is yet untapped. Gold, uranium, diamonds, palm oil, and cocoa represent only a few of her natural resources, while her arts and customs represent Negroid, Semitic, and Hamitic cultures thousands of years old.

African music poses special problems for one who would compress its function, meaning, and structure into a liberal arts course. The function of African music—its close association with ritual, religion, and social custom is quite different from that of Euro-American music which, in most cases, is quite divorced from everyday human activity. This African concept of music becomes even more difficult to comprehend when one realizes that Africa is a multi-tribal continent, consisting of thousands of ethnic groups, each of which has its own language, customs, traditions, and music. Added to the problems of the social implications and diversity of the music, are the absence of a system of notation and the huge pockets of unresearched areas of African music. Notwithstanding, the idea of organizing materials for a general undergraduate course in African music is a viable one. The lack of a system of written notation will not distress the non-music major who depends solely upon what he can hear for knowledge of and about music. The easy availability of recordings, publications, and the willingness of African musicians to share their knowledge, more than compensate for this lack. Moreover, while the diversity of African music is a fact, many constants are emerging which can be made the bases for an introductory course.[1]

This concern for a course in African music for the general student was more than justified when increased interest in black studies created an unprecedented demand for such courses in the United States in late 1968. Adapting its activities to this demand, the Project in African Music made basic changes in its format in response to the new needs and interests of schools and colleges. That part of its inquiry concerned with the impact of the African idiom upon the music of America was expanded to independent research concerning Afro-American music in the United States. All materials collected and developed were examined in terms of the possibility of their use in secondary schools as well as liberal arts colleges. More than one hundred and fifty representatives of schools and colleges (music educators and administrators) requested materials and other assistance in initiating programs in black music, and agreed to participate in the evaluation of materials.

The Project in African Music began as a slightly unothodox innovation in General Education. It approaches the end of its funding period as a service organization for institutions requiring assistance and information concerning materials for courses in African and Afro-American music.

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[1] A. M. Jones includes a chapter entitled "The Homogeneity of African Music" in his *Studies in African Music.* Alan Merriam opens his chapter on "African Music" in Bascom and Herskovit's *Continuity and Change in African Cultures* with the following statement:

> "Much of African music remains to be described in other than subjective terms; yet there seem to be underlying unities which can be treated. . . ."

In the Introduction to his *African Music in Ghana,* Professor Nketia implies that there are common elements in the musics of African nations:

> "The musical situation in Ghana . . . reflects the problems of a general study of the music of Africa. . . . This survey will contribute not only to the study of Ghanian music but . . . to the study of problems of 'meaning' in African music."

METHODS

I. *Collection of Materials.*

Materials collected include bibliographies, texts, biographies, periodicals, commercial recordings, field recordings, audio-visual materials, and authentic African musical instruments. With the exception of instruments, all materials collected are listed in the course outlines for *Introduction to African Music,* and *Introduction to Afro-American Music, U.S.A.* (Please see II below.) Musical instruments collected by the Project are listed in Appendix A. Criteria used in determining appropriateness of materials are as follows:

A. Accuracy of information.
B. Authenticity.
C. Proper documentation.
D. Use of the English language.
E. Minimum use of technical terminology.
F. Easy availability in the United States.

II. *Development of Materials*

The choice of materials for development was dictated by the dearth of certain types of items on the educational market, and the interests and requirements expressed by teachers and administrators. Generally speaking, the greatest need appeared to be for clearly defined, well-documented statements on African and Afro-American music supplemented with illustrative examples. The Project discovered that commercial recordings of African music are readily available and, for the most part, good in quality. On the other hand, with the exception of gospel and blues, commercial recordings of Afro-American music are comparatively difficult to obtain. Consequently, the Project initiated a program of taping works composed by Afro-American composers which will continue as a permanent activity of the College of Fine Arts at Howard University. Materials developed by the Project are listed below and are included in Appendix B.

A. Butcher, Vada. Course Outlines
Introduction to African Music.
Introduction to Afro-American Music.

These outlines represent a one year course in African and Afro-American music for the general student. They are designed for the use of teachers in secondary schools and colleges. The bibliographies, discographies and lists of audio-visual materials are organized so that the instructor may select and/or emphasize those portions of the subject matter which are appropriate for his classes. Items which are especially suitable for a particular educational level are so designated.

B. Euba, Akin. Monographs.

The Music of Africa.
The Music of Nigeria.
In Search of a Common Musical Language in Africa.

Authored by a leading Nigerian ethnomusicologist, these papers are particularly valuable for both teachers and students in terms of their comprehensive perspective and simple, direct language. They are suggested for use as reading assignments for students in senior high school and undergraduate college.

C. Thieme, Darius. Monographs.

Music History in Africa.
Music in Yoruba Society.
Social Organization of Yoruba Musicians.
Training and Musicianship among the Yoruba.

These papers represent the nucleus for an area study of Yoruba music. Written by an internationally recognized authority on Yoruba music, they may also serve as models for the study of the music of other tribes. They are particularly valuable in pointing up the role of music in African society, the importance of training in developing a musician, the use of music in the perpetuation of legend and history, etc.

D. McCray, Norma. Teaching Materials on Afro-American Composers.

Harry T. Burleigh.
Samuel Coleridge-Taylor.
William Levi Dawson.
Robert Nathaniel Dett.
Edward Kennedy (Duke) Ellington.
Ulysses Simpson Kay.
William Grant Still.
Howard Swanson.

These units were compiled for the convenience of music teachers in the secondary schools. They include biographical data, complete lists of published and unpublished compositions, information concerning the purchase of these works, and other pertinent material.

E. Williams-Jones, Pearl. *Afro-American Gospel Music.*

This comprehensive paper is more appropriate for college students, although high school teachers might find selected excerpts useful for their classes. Literature on gospel music is almost non-existent, and this monograph, authored by a nationally known performer of gospel, stands as a rare item of source material in the field of Afro-American music.

F. Butcher, Vada. *The Influence of the African Idiom upon the Music of America.*

This introductory lecture, with illustrative examples, defines the basic characteristics of African music, and points out their survival in the music of the United States. It is suitable for both high school and college students, and is particularly useful as a first lecture in a course on Afro-American music.

G. Rhodes, Willard and Butcher, Vada. *Traditional Musical Instruments of Africa.*
Photographic slides of African musicians performing on instruments collected by the Project are accompanied by a synchronized tape which describes each instrument and ensemble and reproduces their sounds. A written script accompanies this series which is recommended for classes at all educational levels.

H. Thieme, Darius *Yoruba Rhythm.*
This tape presents rhythmic exercises illustrating a number of polyrhythmic patterns which are characteristic not only of Yoruba music, but of music in other areas of Africa as well. A script and notated examples accompany the tape, and the set is recommended for classes at all educational levels.

I. Tapes

1.	Lawson, Warner, conductor.	*Afro-American Spirituals,* Howard University Choir.
2.	Norris, J. Weldon, conductor.	*Afro-American Spirituals,* Morris College Choir.
3.	Williams-Jones, Pearl, stylist.	*Settings of Negro Spirituals and Gospel Songs for Voice and Piano.*
4.	Fax, Mark, pianist.	*Selected Works composed by Mark Fax.*
5.	Parker, Clyde, pianist.	*Selected Works composed by Coleridge-Taylor.*
6.	Parker, Clyde, pianist.	*Selected Works by Price, Dett, Schuyler.*
7.	Parker, Clyde, pianist.	*Selected Works by Work and White.*
8.	Parker, Clyde, organist.	*Selected Works by Fax, Kerr, Kay.*

III. *Pilot Courses.*

A. *Introduction to African Music* (401-125-81)

This course, carrying three hours credit, and open to all undergraduates enrolled at Howard University. It met daily, Monday through Friday, 9:00-10:30 a.m., through the six-week summer session (June 16-July 25, 1969). It was organized as a lecture course, with the lecture responsibilities divided evenly among Professors El-Dabh, Euba, Sowande, and Butcher. Each lecture was supplemented by materials prepared by the Project in African

Music—monographs, slides, tapes, and authentic instruments which the students were invited to inspect and play. The enrollment consisted of seventeen undergraduate students, none of whom had any previous professional training in music. Many of them, however, had taken other courses which dealt with certain aspects of African culture, and all of them expressed vital interest in the traditions of Africa, as well as in the role of contemporary Africa in world affairs. (Four of the enrollees were native Africans.) The course, on the whole, was successful although many of the students had some difficulty with the musical terms which inadvertently crept into the lectures. All of the students, including the native Africans, had to adjust to the aesthetics of traditional music. A staff conference at the end of the session resulted in the following proposals:

1. The course should be offered on an experimental basis during the academic year, 1969-1970.

2. The course should be revised so that the first semester deals with African music, and the second semester deals with African-derived music in the United States.

3. Area studies should be eliminated from the course outline.

4. All materials should be revised to involve students in more actual music-making (singing, hand-clapping, etc.).

5. The format of the course should be changed from the lecture-type to the seminar-discussion type.

B. *Introduction to African Music* (401-125-01)

This course, carrying three hours credit, was originally intended for undergraduate students enrolled at Howard University. However, due to an error in listing, it was elected by three majors in the School of Music, one candidate for the Master of Music Education degree, and one candidate for the Doctor of Music Education degree. (The graduate students were enrolled at Catholic University and elected the course under the consortium plan.) All five students expressed the desire to teach courses in African music upon receiving their degrees. Accordingly, the course became a kind of seminar in which the participants were encouraged to explore materials and methodology prepared by the Project in African Music. Arrangements were made with the Dean of the College of Fine Arts, and with Mrs. Paula Weakley, Instructor in *Introduction to Music* (a course especially designed for non-music majors) to allow these students a limited amount of practice teaching experience in African music. Surprisingly, the course developed into a model of higher education at its best. The five enrollees organized group study sessions in which they examined the materials collected and developed by the Project and offered valuable and extremely candid opinions concerning their effectiveness. In most cases, these opinions were reinforced by the student response in the practice-teaching sessions. The enrollees also aided in the search for appropriate materials with the result that the Project was able to add four new volumes to its collection. The high points of the course were the papers prepared on the traditional music of Chad, Central Africa, Ghana, the Lala tribe, and the Hausa tribe. The enrollees also elected to perform several traditional African compositions for percussion orchestra, using instruments collected by the Project. This was a tedious (and often hilarious) process which required careful attention to field recordings and transcriptions. The students were moderately successful in their efforts and gleefully displayed their skill to all who would (or were forced to) listen.

C. *Introduction to Afro-American Music* (401-126-41)

This course, carrying three hours credit, was open to all undergraduate students enrolled at Howard University, and was particularly recommended for liberal arts students majoring in Afro-American Studies. The course had an enrollment of twenty-two students, twenty of whom were undergraduates in the College of Liberal Arts. One student was a senior enrolled in the School of Music, and one, an auditor, was a candidate for the Doctor of Music degree at Catholic University. Because of campus concern following events in Cambodia, Kent State, and Jackson, Mississippi, the course was cut short and formal evaluation was impossible. However, certain facts concerning materials developed by the Project became apparent and are worth noting:

1. The materials on field hollers and blues appeared to be most valuable to students.
2. Materials on the work song should be increased.
3. There is serious need for further research concerning gospel music, particularly in terms of the distinction between the gospel song, and the spiritual.
4. The distinction between Afro-American music and Afro-Americans *in* music is not easily understood by students. This point should be one of the major emphases of this course.

D. *Workshop in African Music* (401-310-81)

The workshop met daily, Monday through Friday, 9:00 a.m. to 4:00 p.m. for two weeks, June 30-July 11, 1969. Representatives of institutions who agreed to assist in the evaluation of materials collected and developed by the Project were offered tuition stipends. The day-long schedule began with the observation of *Introduction to African Music* (please see A above), followed by lectures delivered by members of the staff and by a roster of distinguished guest lecturers, and instruction in African (Ghanaian) drumming, song, and dance. Evening hours were left free for discussion, demonstration and examination of materials, and individual consultation with staff members. The enrollment consisted of twenty-seven representatives from high schools and colleges, most of whom were charged with initiating courses in black music in the fall semester of 1969-1970. These teachers were a lively, dedicated group. They prodded the lecturers for answers to the problems they had encountered in their respective institutions, and entered wholeheartedly into the drumming and dance exercises. They seemed to agree that the most valuable part of the workshop was the collection of available materials on African and Afro-American music in one place where they had the privilege of examining them at leisure. They were most appreciative, also, of the invitation to borrow the materials they needed to set up courses in their own institutions. One of the most exciting aspects of the workshop was the lively discussion and dialogue which took place among the participants themselves. Clearly, they benefited from this exchange of ideas. The workshop agenda and the program for its final concert are included in Appendix C.

E. *Workshops and Seminars in African and Afro-American Music Conducted at Other Institutions*

1. September 12, 1969
   Teachers of Vocal Music in Secondary Schools. Board of Education, Washington, D. C. The Project made its materials available to these teachers (approximately 80 in number) through the library in the College of Fine Arts at Howard University.

2. September 19, 1969.
   Black Music and Musicians Project. Department of Music, Virginia State College, Petersburg.

3. October 16-17, 1969.
   Department of Music Education. University of North Carolina, Greensboro.

4. January 22-24, 1970.
   Illinois State Music Educators Conference. Clinic on African and Afro-American Music, Peoria, Illinois.

5. March 15-18, 1970.
   Music Department, Spelman College, Atlanta, Georgia.
   Music Department, Morris Brown College, Atlanta, Georgia.
   Music Department, Morehouse College, Atlanta, Georgia.
   Music Department, Clark College, Atlanta, Georgia.

6. April 27-28, 1970.
   Music Department, Virginia Union University, Richmond.

7. June 11, 1970.
   Antioch-Putney Graduate School, Washington, D. C.

F. *Dissemination of Materials.*

Materials developed by the Project were shared with all workshop participants and with representatives of institutions who requested them, with the understanding that they would be expected to assist in the evaluation process. All were invited to visit the Project in the College of Fine Arts at Howard

University, to examine its collection, and to borrow items according to their needs. The collection of African musical instruments has been especially popular. Full scale exhibits were mounted at the Reston, Virginia, Festival of Black Art for three days, and at the Black Music and Musicians Project at Virginia State College (Petersburg) for six weeks.

G. *Evaluation.*

A measurement program designed to test the effectiveness of the workshops and materials developed by the Project in African Music was prepared by Dr. Herman Brown, Educational Research Assistant for the Project, with the assistance of Dr. George F. Donovan, Professor of Higher Education, Marquette University, who served the Project as Educational Consultant. Questionnaires used in this program are included in Appendix D. The list of recipients of materials who were sent questionnaires appears in Appendix E. An analytic report of data received by the measurement program follows.

(no p. 10)

Howard University
College of Fine Arts
Project in African Music

OE Bureau of Research No. 6-1779

Contract No. 0-8-61779-2821

Development of Materials for a One Year Course in African Music for the General Undergraduate Student

Project Director: Vada E. Butcher

Arts and Humanities Division
U. S. Office of Education

Educational Evaluation Report

Prepared by Herman Brown
Educational Research Assistant

(no p. 12)

The major objective of the Project in African Music as set forth in the abstract of the original proposal was

> To develop materials for a course in African music designed specifically for General Education curricula in colleges and universities in the United States.

This objective was expanded to include the development of materials on African-derived music when it became evident that a major section of the course would deal with the influence of the African idiom upon the music of the United States. The materials were so organzed and structured that they could be adapted for use in secondary schools with minimum modification.

The original plan for testing these materials called for their use in experimental courses taught at Howard University and four other liberal arts colleges in the United States. However, because of nationwide interest in its activities, the Project was able to share materials and information with representatives (instructors and administrators) of one hundred and fifty-three educational institutions, all of whom agreed to participate in the evaluation process.

The concern of the Project in African Music for objective and meaningful evaluation of its materials is evidenced by

(1) its commitment to evaluation during the planning period;

(2) its search for widespread involvement in planning and accumulating evidence for evaluation;

(3) its maintenance of a continuing comprehensive accumulative evaluation program.

The aim of any educational undertaking should determine the nature of the evaluative devices used in determining the effectiveness of the program. On the other hand, care should be taken that evaluation does not become an end in itself. The major task of the measurement program designed for the Project in African Music was the determination of the extent to which the educational purposes of the Project were realized, i.e., effectiveness of workshops and seminars, usefulness of materials developed, etc. Other objectives of the measurement program were as follows:

(1) helping teachers and other Project participants to clarify their objectives and analyze learning activities so as to see more concretely the goals toward which they were aiming;

(2) providing information basic to the guidance of students in African and Afro-American music classes;

(3) providing a certain psychological security to teachers and music researchers by revealing evidences of growth in all phases of education in Africa and Afro-American music;

(4) providing a broader base for public relations in the area of African and Afro-American music at Howard University.

The measurement program consisted of a single questionnaire sent to individuals who attended workshops conducted by the Project either at Howard University or at other institutions, and a two-part questionnaire sent to recipients of materials developed by the Project. Some recipients of materials attended one or more workshops.

The questionnaire sent to workshop participants was designed to acquire "base-line" data concerning organization, presentation of materials, assignments, testing, laboratory activities, discussions and other activities of the sessions. Recipients were to measure each item as *true*—highest rating—(4); *tends to be true*—moderately high rating—(3); *tends to be false*—moderately low rating—(2); *and false*—lowest rating—(1). Out of a total of 86 questionnaires distributed, 58 (67%) were returned. A summary of the data received follows:

A. *Course Materials and Organization.*

The evaluation of course materials and their organization was affirmative.

	Item	*Rating*			
		(4)	(3)	(2)	(1)
1.	Interest	83%	16%	0%	0%
2.	Organization of lectures	89%	11%	0%	0%

B. *Presentation of Materials*

In evaluating the presentation of materials, the participants revealed some discomfort which was possibly due to the accents of the African lecturers, and to the tendency of musicologists to lapse into technical terminology. The items were rated as follows:

	Item	*Rating*			
		(4)	(3)	(2)	(1)
1.	Interest	89%	11%	0%	0%
2.	Lecturer's clarity of expression	43%	36%	20%	0%
3.	Response to student reaction	72%	18%	9%	0%
4.	Encouragement of class participation	92%	8%	0%	0%
5.	Instructor's knowledge of subject matter	94%	6%	0%	0%

C. *Assignments, Testing, Grading.*

Since examinations were not adminstered in the workshops, questions in this area were ignored. Other responses were as follows:

	Item	*Rating*			
		(4)	(3)	(2)	(1)
1.	Clarity of assignments	78%	14%	8%	0%
2.	Pertinence of assignments to workshop	92%	8%	0%	0%
3.	Assignments reasonable in length	72%	14%	14%	0%

		(4)	(3)	(2)	(1)
4.	Assignments reasonable in quantity	98%	2%	0%	0%
5.	Encouragement of creativity	83%	16%	0%	0%

D. *Laboratories* (Examination of materials, audio-visual aids, etc.)

The objective of this segment of the questionnaire was to evaluate the laboratory facilities of the Project housed at Howard University. Therefore, only the response of those participants who had attended the Howard workshop were tabulated. (A personality conflict between one of the participants and the audio-visual technician is reflected in the evaluation of the laboratory assistants.) Results are as follows:

	Item	*Rating*			
		(4)	(3)	(2)	(1)
1.	Pertinence of laboratory assignments	92%	8%	0%	0%
2.	Allotment of sufficient time for laboratory assignments	68%	28%	4%	0%
3.	Competence of laboratory assistants	80%	16%	0%	4%

E. *Discussion*

There appeared to be general agreement among the respondents concerning the organization and value of the discussion periods.

	Item	*Rating*			
		(4)	(3)	(2)	(1)
1.	Coordination between course material and discussion topics	89%	11%	0%	0%
2.	Discussion an aid in understanding course material	83%	16%	0%	0%
3.	Competence of discussion leaders	87%	13%	0%	0%
4.	Contribution of all participants to discussion	98%	2%	0%	0%

Some of the general comments are quoted as follows:

(1) I think the workshop was well organized and the information given to us in our packs and during the workshop has been very helpful. I can't think of any improvements, but I think two or more sessions of the workshop during the summer would be helpful.

(2) As a student in the workshop conducted by the Project in African Music, I was greatly inspired. In fact, I became so involved until I felt that if this knowledge was not passed on to others, I would somehow be failing them. . . .

(3) . . . I must confess I was thoroughly 'possessed' by the workshop and found it stimulating and provocative. My entire attitude in regard to African music has altered. Too bad the session was not longer.

(4) The Workshop in African Music has been extremely inspiring, informative, helpful and most enjoyable. It has sown the seed of curiosity about just what the full scope of African and African-derived music has to offer. Incredible, that music of such worth which has existed for so long is only now being revealed to us in it's true value.

(5) I should like to express my appreciation for a most valuable two weeks at Howard University. I feel that the information, materials and procedures imparted will be of great benefit to me in establishing a course in African music.

(6) Our experiences while attending the Workshop in African Music were rewarding, pleasurable, and profitable. You have our full cooperation in the furtherance of this project.

(7) I found the workshop one of the most helpful and resourceful seminars that I have ever attended. The lectures were most helpful and inspiring. I now have at my fingertips reading materials, recordings, film strips and films which I can use in my introductory course in Afro-American music for junior high school students.

The two-part questionnaire was sent to the 153 workshop participants, instructors, and administrators who requested materials from the Project. Ninety or approximately 60% of the two-part sets were returned.

In evaluating the *Questionnaire for Recipients of Materials,* two factors were taken into consideration:

(1) some of the responses were personal and indicated the value of the Project in terms of the assistance it offered the respondent;

(2) other replies reflected the degree to which the Project met the needs of the institution represented by the respondent.

The *Questionnaire for Recipients of Materials* yielded the following information:

A. Among the positions held by recipients of materials from the Project in African Music were the following:

1. Assistant Director of Music, Board of Education.
2. Chairman, Department of Music (Secondary Schools and Colleges).
3. Chairman, Division of Humanities (Liberal Arts Colleges).
4. Choral Director (Secondary Schools and Colleges).
5. Choral Music Teachers (Secondary Schools).
6. Dean, College of Music.
7. Director of Band and Orchestra (Secondary Schools and Colleges).
8. Director, Black Studies (College).
9. Elementary Music Teacher.
10. Instructor of Music Appreciation (Liberal Arts Colleges).
11. Music Coordinator (Secondary Schools).
12. Music Supervisor (Secondary Schools).
13. Professor of Humanities (Liberal Arts Colleges).
14. Professor of Music, College of Liberal Arts.
15. Professor of Music, School of Music.
16. Secondary School Music Teacher.
17. Teacher of Vocal Music.

B. In answer to question II, "For what purpose did you request assistance from the Project?" the respondents replied in the following manner:

1. "To assist with my courses in music."
2. "For my students' and my own knowledge."
3. "To assist in building courses of my own."
4. "For the purpose of initiating a course of study called *The Black Man in American Music.*"
5. "To provide a guest lecturer in African music for class meetings."
6. "To aid me in planning for a unit on Afro-American music."
7. "To help me in arranging instructional events which would enable teachers of music to treat more effectively the music of black Americans."
8. "To aid our teachers (who teach in a school system which was 90% black in the school year 1968-69) who have shown deep interest in African music. The D. C. Board of Education has placed a priority on Black Studies for the school year, 1969-1970."
9. "For assistance in setting up a course in black music."
10. "To receive the material compiled for the workshop."
11. "For information and guide lines leading to a creative course/unit in Afro-American music for the junior high student."
12. "For assistance in organizing and accumulating materials on Afro-American music."
13. "For music club program preparation."
14. "For research project in graduate school."
15. "Personal interest."
16. "For materials on African and Afro-American music."
17. "To help improve library and material resources for my methods courses."
18. "To aid in planning a related program at my university."

Other replies were similar.

C. Only 59 or approximately 67% of the respondents followed to directive III, "List one specific way in which the Project was helpful to you." Typical statements are listed below:

1. "Consultant help from the director."
2. "Audio-visual materials were most helpful and informative."
3. "Gave me a greater insight into my African heritage."
4. "Increased our library holdings in this area."
5. "Most materials were made accessible in an organized manner."
6. "Gave ample information on the subject."
7. "Course outlines, *Introduction to African Music* and *Introduction to Afro-American Music* were invaluable in helping me to organize my course."
8. "Aided me in being able to begin a course at my high school in African and Afro-American music."
9. "The project director selected appropriate materials for our specific needs and directed us to supplementary sources."
10. "Information and related materials."
11. "Summarized the influences of African music on Afro-American music."
12. "Offered a thorough basic outline structure for implementation."
13. "Supplied much needed materials and direction in the understanding of African music and its relationship to American music."
14. "Strongly influenced interest and attitudes on the part of teachers and future teachers in addition to supplying excellent material."
15. "Aided me in determining the functionality in African music."

16. "Helped me to compare the functions of African music with the functions of American music."
17. "Provided a variety of materials (audio-visuals, references, etc.) for use in liberal arts music courses."

D. Fifty-six of the ninety respondents (62%) answered question IV, "Do you have suggestions designed to improve the cooperation from the Project or future projects similar to this one?" Typical replies are as follows:

1. "Where can you get the materials listed in the outlines?"
2. "Have the personnel visit various college campuses and do further lectures and demonstrations."
3. "The cooperation has been so complete as to leave no room for improvement."
4. "It would be helpful if those teachers cooperating with the Project could get together periodically to compare notes and to discuss their progress."
5. "Continue to enlarge the scope of audio-visual materials."
6. "Field evaluations of teaching units should be solicited and correlated. The teachers should be encouraged to ascertain their needs and the needs of their pupils."
7. "We needed more contact, but cooperation was superb."
8. "The entire project was beautifully carried out and the teachers and the students of our school system were the grateful and enthusiastic recipients of the research."
9. "Periodic seminars, and information sent out concerning the same throughout the year, would be helpful."
10. Keep those individuals and agencies who have expressed interest in the Project informed of new available materials."

There were 12 comments of "none," "no," "not any," etc.

E. Only 26 of the 90 respondents (29%) answered question V, "Is there any comment you wish to make?" Typical replies are as follows:

1. "It is an interesting and valuable project."
2. "There is a great deal to be learned and researched concerning the African philosophy of music and how his music relates to his culture and creativity."
3. "The persons who worked as consultants in this project were used as resource persons in our own project. They were well prepared and it was excellent to have an authentically trained group from which to draw."
4. "The presentations made by the Project Director, Dr. Vada Butcher, were most scholarly, interesting, and extremely well adapted to the groups who participated at our college."
5. "I hope that the project can continue and that there will be more involvement in greater numbers."
6. "I would be interested in having our students in the field of music and our faculty be a part of such a project."
7. "This is a very good project and it should be carried on until all black campuses have some type of course in African and/or Afro-American music in their curricula."
8. "It would be helpful if more stipends or scholarship were available for summer study."
9. "As we re-write the music education curriculum for our secondary schools, we would certainly like to have Dr. Butcher as consultant for African music."

10. "The intention of our endeavor was realized most strongly through the powerful personal contact of Dr. Vada Butcher with the students."
11. "We need even more contact so that many more teachers might have first hand information."
12. "The School of Music at Howard University is making a significant contribution to the field of Afro-American music. I regret that such courses were not in the curriculum when I was at Howard."
13. "This project was creative, helpful and informative."
14. "From the wealth of knowledge that I received from the Project in African Music, I received a grant of $1,300.00 from IED for supplies and materials to teach African music in my school."
15. "If possible, I should like to receive the rest of the materials which are available."
16. "This is one of the best U. S. Office of Education music projects in which I have been involved."
17. "This workshop was one of the best organized that I have attended, although a tremendous amount of material was covered in a short period of time."
18. "Each presentation was dynamic, complete, and devoid of extraneous material. I, especially, appreciated the way in which the lecturers and the coordinator responded to the needs of the workshop participants and made themselves available for individual and group conferences."
19. "I think that the Project was most successful and I should like to see it continued."
20. "The workshop was most enjoyable and I did get a great deal from it."
21. "Such a valuable project as this Project in African Music in present-day education should be continued."

The second section of the two-part questionnaire, the *Rating Sheet,* was designed for the evaluation of workshops and materials developed by the Project. Five categories were provided for rating: *poor*—lowest rating—(1); *fair* (2); *good* (3); *superior* (4); *excellent*—highest rating—(5). In addition, space was provided for the indication of "undecided," but it was not used by the respondents. A summary of the data received follows:

I. *Workshop or Seminar*

Item	*Rating*				
	(1)	(2)	(3)	(4)	(5)
A. Scope and sequence of activities	0%	0%	9%	9%	82%
B. Clear presentation of major emphases	0%	0%	6%	7%	87%
C. Clear statement of objectives	0%	0%	0%	6%	94%
D. Adequacy and educational value of objectives	0%	0%	0%	7%	93%
E. Assistance in creating course units for personal use	0%	0%	0%	10%	90%
F. Opportunities for participation in workshop activities	0%	0%	0%	6%	94%

Only two individuals responded to item G., *"Other (Specify)";*

1. "Invaluable resource materials and information."
2. "Presentation was outstanding, interesting—dynamite!"

II. *Course Outlines*

Item	*Rating*				
	(1)	(2)	(3)	(4)	(5)
A. Material adequately covered	0%	0%	0%	6%	94%
B. Logical, developmental in nature	0%	0%	6%	11%	83%
C. Comprehensiveness and detail	0%	0%	0%	19%	81%
D. Opportunity for further research and pursuit of personal interests	0%	0%	3%	10%	87%
E. Currency of bibliographies and discographies	0%	0%	0%	10%	90%
F. Annotation	0%	0%	0%	11%	89%
G. Adequacy for individual research	0%	0%	9%	13%	78%

Only one individual responded to item G., *"Other (Specify":*

> "The outlines are of great help, but the materials listed are not always available."

III. *Monographs*

Item	*Rating*				
	(1)	(2)	(3)	(4)	(5)
A. Clear statement of objectives	0%	9%	11%	19%	61%
B. Pertinent information	0%	0%	0%	6%	94%
C. New, heretofore unavailable information	0%	0%	0%	11%	89%
D. Information easily understood	0%	0%	0%	6%	94%

IV. *Tapes*

Item	*Rating*				
	(1)	(2)	(3)	(4)	(5)
A. Pertinent information	0%	0%	6%	11%	83%
B. Information new or difficult to obtain	0%	0%	0%	6%	94%
C. Information easily understood	0%	0%	0%	11%	89%

V. *Slides*

Item	*Rating*				
	(1)	(2)	(3)	(4)	(5)
A. Pertinent information	0%	0%	0%	23%	77%
B. Information new or difficult to obtain	0%	0%	0%	9%	91%
C. Information easily understood	0%	0%	5%	3%	92%

The sixth and final section of the *Rating Sheet* required the "overall evaluation of specific items." These items were the course outlines, teaching units, monographs, tapes, and slides which were organized and written by the director and research assistants on the staff of the Project in African Music. An average of 87% of the respondents rated these items *excellent* (5); 7% *superior* (4); and 6% *good* (3).

Conclusion

The results of this evaluation indicate that the Project in African Music (which was expanded into the Project in African and Afro-American Music) satisfied its stated objective. Workshops and seminars were effective in stimulating interest and in imparting a maximum amount of information concerning African and Afro-American music in minimum periods of time. Recipients of materials (music educators and administrators) found the materials generally excellent and appropriate for use in general education music courses in secondary schools and colleges. Evidence indicates that the Project in African and Afro-American Music should be an accumulative, comprehensive and continuing program. Similar projects should be established throughout the United States, Africa, and the Caribbean nations in order to disseminate information concerning the contribution of Africa to the music cultures of the world. Howard University could become the citadel of learning in the field of black music, inviting scholars from all parts of the world to share the fruits of its research and assisting them in establishing academic programs of African and Afro-American music in their own countries.

Finally, the director of this project should be complimented upon the initiation of this scholarly venture. Howard University is indeed richer for allowing the Project in African and Afro-American Music to originate, develop, and reach a state of fruition and evaluation.

(no p. 22)

FINAL CONCLUSIONS AND RECOMMENDATIONS

There is no doubt that the Project in African Music was successful in reaching a large number of students, educators, and administrators who responded most positively to the materials developed for courses in African and Afro-American music. The workshops were easily the most effective of the Project's activities, particularly those which offered the participants opportunity for active music-making. The initial workshop was especially exciting because its staff of African artists not only presented formal lecture-demonstrations, but also taught basic rudiments of African drumming and dance, and offered insight into the African personality and aesthetic philosophy. Among the materials, the course outlines and tapes were apparently most useful to classroom teachers of African and Afro-American music.

However, a note of concern must be injected at this point. As stated elsewhere, this Project was funded at a time when national interest in black studies in General Education was rising to unprecedented heights. Teachers were ordered to organize courses in African and Afro-American music overnight. As a result, many courses have been initiated and taught by poorly prepared, even bewildered, instructors. Most assuredly, the large number of offerings in black music on high school and college campuses today does not necessarily mean that our students are receiving adequate instruction or even accurate information concerning African and Afro-American music. The following recommendations are offered in terms of the findings of the Project and their possible usefulness in adding depth and substance to courses in black music:

1. The materials developed by the Project should be regarded as models for further study rather than final products of research. Ethnomusicologists have gained a vast quantity of knowledge concerning the music of specific ethnic groups which can, and should be, re-interpreted in terms easily understood by high school students and college undergraduates. Most of the music written by contemporary African and Afro-American composers remains unpublished and unrecorded and should be placed on tape. In other words, every activity of the Project in African Music should not only be continued, but intensified if courses in African and Afro-American music are to achieve and maintain high scholastic standards.

2. Study centers similar to the Project in African Music should be established at strategic points throughout the nation. This Project will continue its existence as a permanent part of the College of Fine Arts at Howard University. Not only will it conduct courses, seminars, and workshops in African and Afro-American music for students enrolled at the University, but it will also continue its services as a source of information and materials for educational institutions and other organizations in the community. Its exhibits, collections, and concerts will be open to all with minimum restrictions. Hopefully, these services will help teachers in nearby schools who wish to organize meaningful courses in black music. Comparable centers in other areas of the country could offer similar assistance to their communities.

3. Courses, workshops, and classes in black music should present African and/or Afro-American musicians as guest lecturers and performers as often as possible. No amount of reading, listening to recorded music, etc., can take the place of personal contact with the native musician who is comfortable with his music and who understands its function in his society. This person-to-person communication is vital to the General Education goal of better understanding among the peoples of the world.

4. All courses in black music should reserve ample time for active participation on the part of students. A student will learn great respect for the complex polyrhythms of African music if he tries to duplicate them. He will become aware of the technical discipline needed for performance on Yoruba pressure drums if he tries his hand at it, and he will be amazed at African ingenuity and dexterity when he tries to fashion the simplest instrument from the resources which the native African has available to him.

5. Similar projects should be established for the study of other facets of world music. The current interest in black studies should not cause the neglect of other aspects of world culture. Specifically, materials should be collected, developed, and organized for General Education courses in Oriental music, American Indian music, Caribbean and South American music if the thrust toward world orientation in General Education is to have validity.

(no p. 25 + 26)

APPENDIX A

HOWARD UNIVERSITY
COLLEGE OF FINE ARTS
PROJECT IN AFRICAN MUSIC

COLLECTION OF AFRICAN TRADITIONAL INSTRUMENTS

A. *Nigeria*

2 Iyalu (Dundun Drums)
1 Kerikeri (Dundun Drum)
1 Gudugudu (Pot Drum)
3 Bata Drums
1 Sekere (Large Rattle)
5 Single Bells

B. *Ghana*

5 Adowa Drums
3 Donnos (Drums)
7 Atsiabgekor Drums
4 Agbadza Drums
5 Rattles
2 Single Bells
3 Double Bells

C. *Uganda*

6 Bowl Lyres
8 Bow Harps
5 Sansas (Hand Pianos)
6 Large Drums
3 Trough Zithers
4 Side Blown Horns
1 Xylophone

(no p.28

APPENDIX B

MATERIALS DEVELOPED BY THE PROJECT IN AFRICAN MUSIC

29 (no p. 30)

Howard University
College of Fine Arts
Project in African Music

I. INTRODUCTION TO AFRICAN MUSIC

II. INTRODUCTION TO AFRO-AMERICAN MUSIC

Course Outlines for Use in Secondary Schools and General Undergraduate Colleges with Annotated Bibliographies, Discographies, and Lists of Audio-Visual Materials.

VADA E. BUTCHER

(no p. 32)

The two outlines, *Introduction to African Music,* and *Introduction to Afro-American Music,* represent a one-year course which can be adapted to the needs and interests of high school students, general college undergraduates, and community study groups. They are especially designed for the use of instructors of music in high schools and colleges which include introductory units or courses in African and/or African-derived music in their curriculum offerings. The emphasis here is upon material which can be profitably used by the uninitiated student and his teacher. Thus the bibliographies list a minimum number of technical articles, and with few exceptions, all items listed, even those recommended for the teacher, are written in the English language. It is assumed, however, that the instructor has a background of traditional training in European music, and is familiar with its forms, techniques, processes, and terminology. Special attention is directed to the discographies since all successful courses in music depend upon a carefully organized listening program. The instructor should become completely familiar with musical examples before presenting them to his classes, and he should try to use those samples which he, himself, finds interesting. In most cases, the jacket notes included in albums of African music and Afro-American folk music are most informative and well worth consulting. The major objectives of these course outlines and their accompanying bibliographies, discographies and lists of pertinent audio-visual materials are as follows:

1. *To assist the instructor in determining the scope of the subject matter.* (For example, the study of African music is usually limited to the musics of sub-Sahara or black Africa. A careful distinction should be made between the study of Afro-American music and the study of Afro-Americans *in* music—Afro-American composers and performers, etc.)

2. *To make the instructor aware of those materials on African and Afro-American music which may be easily obtained in the United States.* (All materials listed were either purchased or created by the Project in African Music within the past two years. Materials created by the Project may be obtained by any interested teacher from the College of Fine Arts, Howard University, at cost.)

3. *To offer the instructor a choice of materials which may be developed into units or courses for students at various levels of educational achievement.*

4. *To provide the instructor with a nucleus of material and information from which he can plan further investigation and expand his personal interests and those of his students.* (The bibliographies and discographies must not be considered exhaustive. On the contrary, by restricting the entries to those works published in English, for instance, the Project has omitted many valuable items. Discographies are representative of record *types* which may be easily purchased at commercial outlets. This material represents then, a starting point from which the high school or general college instructor may begin his explorations in the field of African and Afro-American music.)

Certain comments are in order concerning each of the outlines. *Introduction to African Music* begins with the unit, "Music Cultures of the World." Obviously, intensive investigation cannot be expected in this very broad area. However, it is extremely important that the student be made aware of the several music cultures of the world, the importance of African musics as well as his own music culture in this system, and by extension, the concept of world orientation and his personal value as a world citizen. This can probably be accomplished best through a sampling of world music, group discussions, and reference to contemporary world events. Unit III, *Music in Traditional African Society,* is easily the most important unit in the outline. Each of the African musicologists associated with the Project constantly emphasizes the importance of understanding the vital role of music in the everyday activities of the African tribesman, if one is even to begin to grasp the meaning of traditional African music. Originally, this outline was organized so that it guided teacher and student through the study of the characteristics of African music to a series of detailed area and tribal studies. This plan was considered overly ambitious by the Africanists on the Project staff who feel that an in-depth program of area studies is appropriate for graduate students only. Accordingly, West Africa and Central Africa are simply listed as broad areas for further study in view of thy proportionately large amount of material available for the study of the musics of these areas. Teachers might wish to use some of this material to organize one or two elementary area studies in their classes, depending upon the interests of the students, and the availability of resources and guest lecturers.

The outline for *Introduction to Afro-American Music, U.S.A.* is based upon the identification of the characteristics of African music and the survival of these characteristics in the music of Afro-Americans in the United States. Jazz is included in the list of Afro-American genres in spite of the current debate surrounding this point. The literature on jazz is so voluminous that annotative comments are included with only a few of the sample publications listed.

INTRODUCTION TO AFRICAN MUSIC

I. Music cultures of the world: an introduction.
  A. Oriental music.
  B. European music.
  C. African music.
  D. The Americas.
    1. Indian music.
    2. Imported music cultures.
      a. Afro-American music.
      b. Euro-American music.

II. The continent of Africa and its peoples.
  A. Unity and diversity.
  B. Sub-Sahara Africa as a cultural entity.

III. Traditional African music.
  A. Music in traditional African society.
    1. Religion in traditional African society. The importance of music in religious worship.
    2. Ritual and ceremony.
      a. Life cycles; "rites of passage."
      b. Initiation ceremonies.
      c. Ceremonies and festivals of Chiefdoms.
      d. Ceremonies and festivals of organizations.
    3. Litigation.
    4. Education.
    5. Social songs.
      a. Occupational songs; cooperative labor.
      b. Story telling; story songs.
      c. Games.
    6. Entertainment.
      a. "All-inclusiveness" of traditional African music.
      b. Professional performers; court musicians; griots.
    7. Communication: instrumental "conversation"; instrumental signaling; vocal signals; cries; whistles; etc.
  B. Instruments.
    1. Idiophones: instruments in which the material of the instrument produces sound. "Self-sounding" instruments.
    2. Membraneophones: drums.
      a. Drums as symbols of supernatural and earthly power.
      b. "Talking" drums; signaling drums.
    3. Aerophones: wind instruments.
    4. Chordophones: stringed instruments.
    5. Instrumental ensembles.
      a. The percussion orchestra.
      b. The *timbila* (xylophones) orchestra.
      c. Other ensembles.

- C. Rhythm.
  - 1. The "standard rhythmic pattern" in African music.
  - 2. The hemiola.
  - 3. The African concept of rhythm: polyrhythm and polymeter.
  - 4. Music Education in contemporary Africa; nationalism; the revival of traditional music.
- D. Scales and melody.
  - 1. Problems in determining scale structure in African music.
  - 2. The concept of the octave.
  - 3. Pentatonic, hexatonic, heptatonic scales.
  - 4. Tuning instruments.
  - 5. Tonal languages and their influence upon melody.
  - 6. Melodic direction and movement.
  - 7. "Off-beat" phrasing in melody.
- E. Form.
  - 1. The relationship of form and function in traditional African music.
  - 2. The basic structural unit in African music.
  - 3. Repetition and variation.
  - 4. Call-and-response.
  - 5. Additive structures.
- F. Texture and performing techniques.
  - 1. Monophony.
  - 2. Multi-level music.
    - a. The role of instrumental accompaniment.
    - b. Ostinato.
    - c. Elementary polyphony.
  - 3. Tone quality in instrumental music.
    - a. Percussiveness.
    - b. The "burred" tone.
  - 4. Tone quality in vocal music.
    - a. The "burred" tone.
    - b. Distinctive timbres.
    - c. Ululation, yodeling, etc.
  - 5. Improvisation.
  - 6. Hocketing.
- G. The importance of the dance in the performance of traditional African music.

IV. Music and social change in Sub-Sahara Africa.
- A. Inter-tribal influences.
- B. Alien influences.
- C. Contemporary African music.
  - 1. Concert music: the combination of African and European elements.
  - 2. Popular music: the influence of urbanization and industrialization.
    - a. Highlife.
    - b. Calypso.
    - c. Jazz.
    - d. "Bombing."
  - 3. "Neo-traditional" music.
    - a. Music for the Church.
    - b. Political songs.
    - c. Ballet companies.
    - d. Theater parties: "folk opera."

4. Music Education in contemporary Africa: nationalism; the revival of traditional music.

V. Suggested area studies.
   A. The music of West Africa.
   B. The music of Central Africa.

BIBLIOGRAPHIES, DISCOGRAPHIES, LISTS OF AUDIO-VISUAL MATERIALS

MUSIC CULTURES OF THE WORLD

(Bibliography)

Malm, William P. *Music Cultures of the Pacific, the Near East and Asia.* Englewood Cliffs, New Jersey, Prentice-Hall, 1967.

Nettl, Bruno. *Folk and Traditional Music of the Western Continents.* Englewood Cliffs, New Jersey, Prentice Hall, 1965.

A concise description of the several music cultures in the western hemisphere.

Nye, Nye, and Nye. *Toward World Understanding with Song.* Belmont, California, Wadsworth Publishing Co., Inc., 1967.

A collection of songs from all parts of the world designed for teaching in the elementary schools. Appropriate recordings are also suggested. Only three songs from Africa are included in this collection.

Purcell, William L. *An Introduction to Asian Music.* New York, The Asia Society, 1966.

(Discography)

Folkways FA 2404, *400 Years of Folk Music.*
Folkways 4504/8, *Music of the World's Peoples.* Five volumes.
Folkways FE 4581, *Primitive Music of the World.*

THE CONTINENT OF AFRICA AND ITS PEOPLES

(Bibliography)

Hatch, John. *Africa Today and Tomorrow.* New York, Praeger, 1962.

An ethnological study of the peoples of Africa as they begin to assume their roles in twentieth century world society.

Murdock, George Peter. *Africa: Its Peoples and Their Culture History.* New York, McGraw-Hill, 1959.

"This book surveys the indigenous cultures of the entire continent of Africa." No reference to music, but an excellent introduction to the continent and peoples of Africa.

Parrot, Fred J. *The Wind in A Sieve.* Dubuque, Iowa, Wm. C. Brown, 1969.

An elementary introduction to African art. Some references to African music.

Schapera, Issac, ed. *The Bantu-Speaking Tribes of South Africa.* London, G. Routledge and Sons, 1937.

An ethnographic survey of South African tribes. "The Musical Practices of the Native Races of South Africa," by Percival R. Kirby, presents a concise discussion of the instrumental and vocal music of the Bushman, Hottentot and Bantu tribes of South Africa.

__________. *The Khoisan Peoples of South Africa.* London, Routledge and Kegan Paul, 1965.

An ethnographical survey of the Hottentots and Bushmen of South Africa. Brief references to music and dance in Chapters VIIi and XIV.

(Audio-Visual Materials)

African Arts School Supplements Program. *African Arts Study Kit: Series 1.* Los Angeles, University of California, 1969.

Teaching guides, map, 2 film strips, 1 disc, 1 art portfolio, 3 sets of school supplements for 30 children. Prepared by the Graduate School of Education and the African Studies Center, UCLA.

Cultural History Research, Inc. *Emerging Africa in the Light of Its Past.*

80 slides, 2 discs, 2 manuals. Prepared by Peter Hammond, Alan Merriam and Roy Sieber. (Probably available from libraries only.)

1. Land, People, and History.
2. From Exploration to Independence.

Cultural History Research, Inc. *Emerging Africa in the Light of Its Past.* New York, 3M International Microfilm Press, 1969.

Text, color filmstrip, tape and teacher guide for each unit. Prepared by Peter Hammond, Alan Merriam and Roy Sieber.

1. Land, People, and History.
2. From Exploration to Independence.
3. West Africa: Patterns of Traditional Culture.
4. West Africa Today: Historical Perspectives.

Multi-Media Productions. *Black History,* Lesson 4. "The African Way of Life."

100 slides and reel-to-reel tape. Prepared by Price Cobbs and William Grier.

Schloat Productions, Inc. *African Art and Culture.* Pleasantville, New York, Schloat Productions (a Prentice-Hall Company), 1968.

Discs, filmstrips, teacher's guide. Prepared by Lucie B. McCandless.

TRADITIONAL AFRICAN MUSIC

(General Bibliography)

Blacking, John. *Venda Children's Songs.* Johannesburg, Witwatersrand University Press, 1967.

Transcription and texts of 56 children's songs of the Venda of the northern Transvaal. The songs are preceded by solid information concerning musical instruments, social function of the children's songs, etc.

Bowra, C. M. *Primitive Song.* New York, Mentor, 1962.
An exposition on the nature of primitive song, its derivation from speech, its structure, and its place in social institutions.

Cope, Trevor. "African Music," A Lecture Given at Natal University, *African Music,* Vol. II, No. 2, 1959, pp. 33-40.
An interesting lecture which compares the historical development of African music with that of European music. The clear explanation of traditional African drumming patterns is very valuable.

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A consideration of the possibility of a new idiom of African music which will speak for the entire continent south of the Sahara.

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A musicological argument to support evidence that suggests cultural influences originating in Indonesia exist among the people of West Africa.

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Landeck, Beatrice. *Echoes of Africa in Folk Songs of the Americas.* New York, David McKay Company, Inc., 1961.
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Merriam, Alan P. "African Music," *Continuity and Change in African Cultures,* ed. by William R. Bascom and Melville J. Herskovits. Chicago, University of Chicago Press, 1959, pp. 49-86.

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Merriam, Alan P. The Anthropology of Music. Evanston, Northwestern University Press, 1964.

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__________. "The Problem of Meaning in African Music," *Ethnomusicology,* Vol. VI, No. 1, January, 1962, pp. 1-7.

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________. "Short Survey of Southern African Folk Music," *African Music,* Newsletter Vol. I, No. 6, September, 1953, pp. 41-45.

A brief picture of the state of folk music in South Africa in the 1950's.

(General Discography)

Folkways FE 4502 *African and Afro-American Drums.*
Folkways FE 8852 *African Music.*
Folkways FE 4503 *African South of the Sahara.*
Folkways FE 4175 *The Demonstration Collection of E. M. von Hornbostel.*
Folkways FE 4500 *Negro Folk Music of Africa and America.*
Unesco Collection *An Anthology of African Music*

1.	The Music of the Dan	BM 30 L 2301
2.	Music from Rwanda	BM 30 L 2302
3.	Ba-Benzele Pygmies	BM 30 L 2303
4.	Ethiopia I—Copts	BM 30 L 2304
5.	Ethiopia II—Cushites	BM 30 L 2305
6.	Hausa Music I	BM 30 L 2306
7.	Hausa Music II	BM 30 L 2307
8.	The Music of the Senufo	BM 30 L 2308
9.	Chad (Kanem)	BM 30 L 2309

(General Audio-Visual Materials)

Brandon Films. *African Musicians.* New York. Black and white film, 14 1/2 minutes.

Film Associates. *Discovering the Music of Africa.* Los Angeles. Color film, 28 minutes.

Radim Films. *African Rhythm.* New York. Black and White film, 17 minutes.
New York. Black and white film, 17 minutes.

Music in Traditional African Society

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__________. "The Role of the Drummer in Akan Society," *African Music,* Vol. 1, No. 1, 1954, pp. 34-43.

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A brief discussion of informal and formal training in music in tribal west Africa.

Tracey, Hugh. "African Music within Its Social Setting," *International Folk Music Journal,* Vol. XI, 1959, pp. 23-24.

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Instruments
(Bibliography)

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The section on "Primitive Musical Instruments" discusses many African instruments with nine illustrations.

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A brief description of the famous *dun-dun,* "talking-drum" of the Yoruba with references also to *bata* drums.

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Dietz and Olatunji. *Musical Instruments of Africa.* New York, John Day, 1965.
A simple interesting book, suitable for students in secondary schools and undergraduate colleges. Includes a chapter on "Music in African Life."

Hyslop, Graham. "African Musical Instruments in Kenya," *African Music,* Vol. II, No. 1, 1958, pp. 31-36.
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A detailed study of the structure of Kiganda xylophone music and technique of playing the twelve-keyed and the twenty-two keyed xylophones. Fifteen transcriptions of compositions included.

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Mackay, Mercedes. "The Shantu Music of the Harims of Nigeria," *African Music,* Vol. I, No. 2, 1955, pp. 56-57.
A brief article on the music produced on the shantu, an "advanced stamping tube" which seems to be little known outside the harems of the Hausa Muslims.

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A diary, giving the step-by-step procedure in drum-making. A very scholarly dissertation. Recommended for teachers.

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A brief description of the small wooden ocarina used by the Bala tribe for the hunt and for dance accompaniment.

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This brief article gives an over-simplified picture of the Ghanian traditional orchestra, but it is a good introductory study for the uninitiated student. The accompanying "orchestral score" for the *Dance of the Chief's Children* makes a good exercise in African rhythm for students.

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First major paper on this important class of instruments since Balfour's in 1899. Confined to one particular tribe, but very detailed. The author describes very fully the methods, both acoustical and mechanical, of producing the various harmonics used. Transcriptions are clear and detailed. Recommended for teachers.

Tracey, Hugh. *Chopi Musicians.* London, Oxford University Press, 1948.

A description of the *timbila,* large xylophone orchestras for which the Chopi are world famous. A detailed analysis of the compositions written for these groups.

Wachsmann, K. P. "Harp Songs from Uganda," *International Folk Music Journal,* Vol. VIII, 1956, pp. 23-25.

A description of five types of harp playing in Uganda, which loses much in the absence of the taped examples.

________. "Human Migration and African Harps," *International Folk Music Journal,* Vol. XVI, 1964, pp. 84-88.

An attempt to trace human migration in Africa through the appearance of harps in several isolated geographical areas. More interesting than this theory is Professor Wachsmann's definition of a harp, and his description of the three types of harps which may be found in present-day Africa.

(Special Discoghraphical Studies)

A. Orchestral Techniques in African Music

Mortar and Pestle. *Music of the Jos Plateau.* Folkways FE 4321 (Side 1, band 5a).

Wooden Horns, Drum and Iron Idiophone. *Folk Music of Liberia.* Folkways FE 4465 (Side 2, band 5).

Igbin Orchestra. *Drums of the Yoruba of Nigeria.* Folkways FE 4441 (Side 1, band 1).

Three drums only are used in this recording instead of the four which are normal for the Igbin orchestra.

Dundun Orchestra. *Drums of the Yoruba of Nigeria.* Folkways FE 4441 (Side 2, band 2).

The combination of dundun instruments used in this orchestra consists of *Iyalu, kanango, gangan, kerikeri, gudugudu.* The standard dundun orchestra would have *isaju* instead of *gangan.*

Bata Orchestra. *Drums of the Yoruba of Nigeria.* Folkways FE 4441 (Side 2, band 6).
Three bata drums are used here instead of the normal four.

Orchestra of 14 Flutes. *Anthology of African Music* (Ethiopia II–Cushites). Unesco BM 30 L 2305 (Side 1, band 1).
The flutes, each producing only one note, are employed in the hocket technique. There is some ululation in the background.

2 Flutes, Bell, 2 Small Drums, and 3 Tension Drums. *African Music.* Folkways FW 8852 (Side 1, band 4).
The two flutes play in unison. The bell pattern is a resultant of some of the patterns played by the drums.

5 Frame Drums. *African Music.* Folkways FW 8852 (Side 2, bands 5 and 6).
In band 5, the full orchestra is heard together with singing. In band 6, each drum is presented separately and then the full orchestra is put together, this time without singing.

Slit Drum and Membrane Drum. *Music of the Ituri Forest.* Folkways FE 4483 (Side 1, band 2).

Percussion Sticks. *Music of the Ituri Forest.* Folkways FE 4483 (Side 1, band 2).
The melodic fragments that emerge from this performance occur as a result of the sticks' being used in hocket technique (since each stick is capable of producing only one pitch). The lowest-pitched stick acts as the leader of the ensemble in that it plays variations.
Ankle bells, worn by dancers, are also heard in this recording.

7 Ngoma Drums. *Anthology of African Music* (Music of the Dan). Unesco BM 30 L 2302 (Side 1, band).
See picture in sleeve notes.

6 Tutsi Drums. *Anthology of African music* (Music of the Dan). Unesco BM 30 L 2302 (Side 1, band 8).
The six drums are supposedly played by one man. But it appears as if another man is providing him with a basic (repetitive) pattern on another drum.

Makondera Orchestra. *Anthology of African Music* (Music of the Dan), Unesco BM 30 L 2302 (Side 2, band 15).
The orchestra consists of two drums, six makondera (large hollow straight gourds), six isengo (small gourds), and ankle rattles of 18 dancers. The ensemble is led by a conductor-choreographer (see picture in sleeve notes). The gourds are used as aerophones not idiophones. Each gourd group appears to be playing in unison. The rhythmic patterns of the large gourds are related to those of the larger of the two drums.

Horn, Percussion Membranophone and Friction Membranophone. *The Baoule of the Ivory Coast,* Folkways FE 4476 (Side 1, band 3).
The friction drum plays continuously while the other drum and horn are sometimes used to answer each other.

B. Distinctive Timbres of Traditional African Instruments

One Zither-Harp for 3 Players. *Music of Equatorial Africa.* Folkways FE 4402 (Side 1, band 6).

Chopi Timbila. *Africa South of the Sahara.* Folkways FE 4503 (Side 1, band 3).

Loose-Key Xylophone. *The Baoule of the Ivory Coast.* Folkways FE 4476 (Side II, band 1).

Percussion Sticks. *Music of the Ituri Forest.* Folkways FE 4483 (Side II, band 1).

Fixed-Key Xylophone. *Folk Music of Liberia.* Folkways FE 4465 (Side II, band 2).

Percussion Gourd and Rod. *Tuareg Music of the Southern Sahara.* Folkways FE 4470 (Side I, band 1).

Two-Toned Slit Drum. *The Topoke People of the Congo.* Folkways FE 4477 (Side II, band 4a).

Percussion Gourd and Gourd. *The Topoke People of the Congo,* Folkways 4477 (Side II, band 5).

Five-Toned Slit Drum. *Music of the Mende of Sierra Leone,* Folkways FE 4322 (Side I, band 3).

Stamping Tubes. *African and Afro-American Drums.* Folkways FE 4502 (Side I, band 4).

Sanza. *Music From Rwanda,* Unesco BM 30 L 2302 (Side II, band 12).

Flute. *Africa South of the Sahara.* Folkways FE 4503 (Side II, band 15).

Trumpet. *Ethiopia II—Cushites,* Unesco BM 30 L 2305 (Side I, band 3).

Reed Aerophone. *Music of Chad,* Folkways 4337 (Side I, band 2).

Raft Zither. *Music of the Jos Plateau and Other Regions of Nigeria,* Folkways FE 4321 (Side I, band 22).

Harp. *Folk Music of Liberia,* Folkways FE 4465 (Side I, band 5).

Belly Harp. *Folk Music of Liberia,* Folkways FE 4465 (Side II, band 3).

Fiddle. *Music of Chad,* Folkways FE 4337 (Side I, band 4).

Friction Drum. *The Baoule of the Ivory Coast,* Folkways FE 4476 (Side I, band 3).

Tension Drum. *Drums of the Yoruba of Nigeria,* Folkways FE 4441 (Side II, band 2).

Slit Drum Signaling. *African and Afro-American Drums,* Folkways FE 4502 (Side II, band 9).

Male and Female Flutes. *Music from Rwanda,* Unesco BM 30 L 2302 (Side II, band 14).

(Audio-Visual Materials)

Howard University, Project in African Music. *Traditional African Instruments.*
Slides, synchronized tape, and script. Prepared by Willard Rhodes and Vada E. Butcher.

Schloat Productions, Inc. *Africa: Musical Instruments, Textiles, Jewelry and Architecture.* Discs, Filmstrips, Teacher's Guide. Prepared by Lucie B. McCandless, Pleasantville, New York, Schloat Productions (a Prentice-Hall Company), 1968.

Rhythm

(Bibliography)

Blacking, John. "Some Notes on a Theory of African Rhythm Advanced by Erich von Hornbostel," *African Music,* Vol. I, No. 2, 1955, pp. 12-22.
A thought-provoking commentary on Hornbostel's theory which places the strong beat of African music on the *attack* instead of on the actual sound. Recommended for teachers only.

Brandel, Rose. "The African Hemiola Style," *Ethnomusicology,* Vol. III, No. 3, September, 1959, pp. 106-117.
A detailed study of the hemiola as a characteristic of African music. Recommended for teachers only.

Gbeho, Philip. "Cross Rhythms in African Music," *West African Review,* Vol. XIII, 1952, pp. 11-13.
A brief study of polyrhythm and polymeter which is characteristic of West African drumming and hand clapping.

Jones, A. M. "African Rhythm," *Africa,* Vol. XXIV, 1954, pp. 26-47.
A comparative study of African rhythms as performed in hand clapping and drumming.

King, Anthony. "Employment of the 'Standard Pattern' in Yoruba Music," *African Music,* Vol. II, No. 3, 1960, pp. 51-54.
A discussion of the distinctive twelve-eight rhythmic pattern which is said to be found in music performed throughout Africa.

(Audio-Visual Materials)

Howard University, Project in African Music, *Demonstration Tape on African Rhythm for Classroom Use.*
Accompanying script and notated score. Prepared by Darius Thieme.

Scales and Melody
(Bibliography)

Blacking, John. "Tonal Organization in the Music of Two Venda Initiation Schools," *Ethnomusiciology,* Vol. XIV, No. 1, January, 1970, pp. 1-56.

A description, classification, and observation of the rhythmic and tonal organization of the music of two Venda girls' initiation schools. An excellent scholarly paper. Over sixty songs in musical notation. Recommended for teachers.

Brandel, Rose. "Types of Melodic Movement in Central Africa," *Ethnomusicology,* Vol. VI, No. 2, May, 1962, pp. 75-87.

A very technical study classifying and describing the types of melody observed in the music of central Africa.

Herzog, George. "Speech Melody and Primitive Music," *Musical Quarterly,* Vol. XX, 1934, pp. 452-466.

A scholarly treatise in support of the theory that primitive song develops from speech.

Jeffreys, M.D.V. "Some Historical Notes on African Tone Languages," *African Music,* Vol. IV, No. 3, September, 1954, pp. 135-145.

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A study of the development of Yoruba music from Yoruba speech. Approximately 40 examples of Yoruba songs included.

Schneider, Marius. "Tone and Tune in West African Music," *Ethnomusicology,* Vol. V, No. 3, September, 1961, pp. 204-215.

A scholarly discussion of the relationship between the speechtones in the West African languages and the music of West Africa. Recommended for teachers only.

Tracey, Hugh. "Measuring African Scales," *African Music,* Vol. IV, No. 3, 1969, pp. 73-77.

One of the clearest statements on the problem of African tuning of instruments, scales, modes, etc.

. "Toward an Assessment of African Scales," *African Music,* Vol. II, No. 1, 1958, pp. 15-20.

A clear picture of what is *not* known about African scales, concepts of tonal center, etc.

Texture and Performing Techniques
(Bibliography)

England, Nicholas M. "Bushman Counterpoint," *International Folk Music Journal,* Vol. XIX, 1967, pp. 58-65.

A brief but intensive study of contrapuntal devices used in the music of the Bushmen.

Euba, Akin. "Multiple Pitch Lines in Yoruba Choral Music," *International Folk Music Journal,* Vol. XIX, 1967, pp. 66-71.

A discussion of the few examples of polyphonic music which can be observed in Yoruba traditional music.

Mensah, Atta Annan. "The Polyphony of Gyil-Gu, Kudzo and Awutu Sekumo," *International Folk Music Journal,* Vol. XIX, 1967, pp. 75-79.

Isolated examples of polyphony found in the music of the Gyil-gu, a 14-keyed xylophone played by Lobis in northwestern Ghana; in the music of the Kudzo, a religious cult; and in the ritual songs of the Awutus in the central region of Ghana.

Nketia, J. H. Kwabena. "The Hocket Technique in African Music," *International Folk Music Journal,* Vol. XIV, 1962, pp. 44-52.

A description of a development technique found in many areas of Africa.

_________. "Multi-Part Organization in the Music of the Gogo of Tanzania," *International Folk Music Journal,* Vol. XIX, 1967. pp. 79-88.

A study of the elementary contrapuntal devices observed in the music of the Gogo.

Rycroft, David. "Nguni Vocal Polyphony," *International Folk Music Journal,* Vol. XIX, 1967, pp. 88-103.

The Nguni group includes the Zulu, Xhosa, and Swazi-speaking peoples of Southeastern Africa. Multi-part organization of voices is common in the traditional music of these peoples, and the polyphonic devices used seem to be more sophisticated than those observed in other parts of the continent.

(Special Discographical Study)

Uwejeje Imana. *Songs of the Watutsi,* Folkways FE 4428 (Side I, band 1).

Non-responsorial choral song; free-wheeling harmonization; also some heterophony.

Woman's Song. *The Baoule of the Ivory Coast,* Folkways FE 4476 (Side I, band 8).

Non-responsorial, repetitive choral music; two parallel parts an interval of a third apart.

Hunting Song. *Taureg Music of the Southern Sahara,* Folkways FE 4470 (Side II, band 1).

Arabic influenced vocal style; parts of the singing resemble speech-song.

Keya-Nyundo. *Anthology of African Music* (Music of the Dan), Unesco BM 30 L 2301 (Side II, band 2).

Call-and-response technique, chorus in unison. Two voices are heard together at the very first entry of the solo.

The song consists of two sections. In section one, solo and chorus alternate short phrases, while in section two the soloist sings a short phrase and is answered by a long chorus phrase. Section two always appears once between several repetitions of section one.

Lukembi and Voice. *Music of the Ituri Forest,* Folkways FE 4483 (Side I, band 1).
Male voice accompanying itself on lukembi xylophone (although in fact the real impression is that it is the voice that accompanies the instrument). Singer uses quiet falsetto voice typical of the BaNguana of the Ituri Forest of the Congo.

Children's Song. *Music of the Kung Bushmen,* Folkways FE 4487 (Side I, band 9).
Contains yodelling; sounds just like a simpler version of adult Bushmen's singing.

Mourning. *The Topoke People of the Congo,* Folkways FE 4477 (Side II, band 3).
Multi-layered vocal complex; supposedly by women; but there appear also to be some men's voices (although the latter may be low women's voices).

Signaling. *The Topoke People of the Congo,* Folkways FE 4477 (Side II, band 4).
Bands 4b, 4d, and 4e are examples of vocal singnaling in imitation of musical instruments.

Dance in Traditional African Music
(Bibliography)

de Bouveignes, Olivier. "African Dances," translated by H. P. Junod, *African Music Society Newsletter,* Vol. I, No. 5, June, 1952, pp. 28-30.
A brief statement of African dance movements and the function of African dance.

Gorer, Geoffrey. *African Dances.* New York, W. W. Norton, 1962.
A discussion of the importance of dance in African culture. Dance considered in terms of its close relationship to singing and drumming.

Hanna, Judith Lynne. "Africa's New Traditional Dance," *Ethnomusicology,* Vol. IX, No. 1, January, 1965, pp. 13-21.
An informative article tracing the evolution of contemporary dance practices in Africa from their traditional ancestors.

Harper, Peggy. "Dance in Nigeria," *Ethnomusicology,* Vol. XIII, No. 2, May, 1969, pp. 280-295.
A well-written article on "traditional, neo-traditional and contemporary" dance in Nigeria, revealing the importance of the dance in the social observations of a given tribe, and emphasizing the close relationship of the dance, instrumental performance, and singing in traditional African music.

Jones, A. M. and L. Kombe. *The Icila Dance, Old Style.* Roodepoort, Longmans, Green, 1952.
A study of the dance of the Lala tribe in northern Rhodesia. Many references to African music in general.

Nketia, J. H. "Possession Dances in African Societies," *International Folk Music Journal,* Vol. IX, 1957, pp. 4-9.
A detailed description of the possession dance revealing it to be a carefully planned, highly organized feature of religious worship in traditional African societies.

Primus, Pearl. "African Dance," in *African Heritage* by Jacob Drachler. London, Collier-Macmillan, Ltd., 1964.

A passionate, vivid description of the importanceof the dance in the life of the African who lives in the "bush."

Thompson, Robert Farris. "An Aesthetic of the Cool: West African Dance," *African Forum,* Vol. II, No. 2, Fall, 1966, pp. 85-102.

A discussion of four basic traits of West African dance: percussive concept, multiple meter, "apart"-performance, call-and-response.

Williams, Drid, with Rev. J. S. Steemers and J. E. K. Kumah. *"Sokodae:* Come and Dance!" *African Arts/Arts d'Afrique,* Vol. III, No. 3, Spring, 1970, pp. 36-39.

A brief but vivid description of *Sokodae,* a seven-part dance observed in Ghana, which imitates the courting and mating of birds. The accompanying instrumental ensemble is also described.

MUSIC AND SOCIAL CHANGE IN SUB-SAHARA AFRICA

(Bibliography)

Aning, B. S. "Factors That Shape and Mainntain Folk Music in Ghana," *International Folk Music Journal,* Vol. XX, 1968, pp. 13-17.

According to this author there is new pride and interest in tribal music developing among Ghanians, even those living in the cities. Many musical organizations are now being formed to perform tribal songs and dances in the evenings and on week-ends.

Bascom, William E. and Melville J. Herskovits, eds. *Continuity and Change in African Cultures.* Chicago, University of Chicago Press, 1959.

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The author pleads the necessity for a School of Music if the traditional music of Uganda is to be preserved and used as the basis for future composition. He proposes a course of study that would emphasize ear training, musical literacy, craftsmanship (playing and making instruments), and music history.

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The traditional organization of music and dancing is being modified in Ghana. Three types of changes may be noted: (1) change resulting from the creative efforts of individuals within a given homogenous society; (2) change resulting from the interaction of societies (tribes); (3) change resulting from the impact of alien cultures (western or oriental).

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A brief but interesting discussion of that "new tradition" in South African singing—"bombing."

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A brief description of Bantu traditional music with observations concerning its "decay" under the influence of European models, and recent "reconstruction."

(Discography)

Philips 383499 PF	*Akwete Edo* (Nigeria).
Decca WAP 21	*Stars of Ghana: Highlife.* Mono.
Philips 383093 PF	*Highlife Twi.* (Ghana) 45 Mono.
Philips 383227 PF	*Highlife Pidgin English.* (Ghana) 45 Mono.
Philips 383240 PF	*Highlife* (Yoruba). Nigeria. 45 Mono.
African 90240	*Mono Opusi* (Congo). 45 Mono.
Columbia CS 8210	*Olatunji.* Drums of Passion.
Explorer (Nonesuch) H-72026	*Voices of Africa.* (Highlife)

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Beier, H. U. "Yoruba Vocal Music," *African Music,* Vol. I, No. 3, 1956, pp. 23-28.

Discussion of songs and song texts. No music.

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An introductory lecture on Nigerian music especially recommended for high school and college students.

King, Anthony. *Yoruba Sacred Music from Ekiti.* Ibadan, Nigeria, Ibadan University Press, 1961.

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An account of the Yoruba stories containing short songs which are unique in Yoruba music. Examples of music included.

Lane, M. G. M. "The Music of the Tiv," *African Music,* Vol. I, No. 1, 1954, pp. 12-15.

A brief survey of the characteristics of the music and the instruments used by the Tiv.

Nketia, J. H. Kwabena. *African Music in Ghana.* Evanston, Northwestern University Press, 1963.

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Songs from the Akan area of Ghana. The scores of each musical type are preceded by information concerning the social background, structural features, manner of performance, etc

________. *History and the Organization of Music in West Africa.* University of Ghana, 1962.

Monograph. An unpublished statement on a "new approach" to the history of west African music

________. "Organization of Music in Adangme Society," *African Music,* Vol. II, No. 1, 1958, pp. 28-30.

A brief, but very informative article on the characteristics of the music of the Adangme (Ghana)

________. "Traditional Music of the Ga People," *African Music,* Vol. II, No. 1, 1958, pp. 21-27.

Sowande, Fela. *Six Papers on Aspects of Nigerian Music.* New York, Broadcasting Foundation of America, 1962-1967.

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2. The Philosophy of Music.
3. The Teaching of Music in Nigerian Schools,
4. The Catholic Church and the Tone-Languages of Nigeria.
5. The Development of a National Tradition of Music.
6. Nigerian Music and Musicians: Then and Now.

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(Discography)

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Disques Ocora OCR 33	*Les Dogon.* Les Chants de la Vie. Le Ritual Funeraire.
Folkways FE 4441	*Drums of the Yoruba of Nigeria.*
Folkways FW 8859	*Folk Music of Ghana.*
Folkways FE 4465	*Folk Music of Liberia.*
Radiodiffusion Outre-Mer SOR 10	*Haute Volta.* Notes in French only.
Folkways FE 4323	*The Music of the Diola-Fogny of the Casamance, Senegal.*
Folkways FE 4321	*Music of the Jos Plateau and Other Regions of Nigeria.*
Folkways FE 4322	*Music of the Mende of Sierra Leone.*
Disques Ocora OCR 34	*Musique Baoule Kode.* Notes in French and English.
Radiodiffusion Outre Mer	*La Musique des Griots* (Senegal). Notes in French only.

Radiodiffusion Outre Mer OCR 16	*Musique Kabre du Nord-Togo.* Notes in French only.
Disques Ocora OCR 17	*Musiques-Dahomeennes.* Notes in French and English.
Disques Ocora SOR 3	*Musiques de la Republique Federale du Cameroun.* Danses et Chants Bamoun. Notes in French only.
Disques Ocora 20	*Niger: La musique des Griots.* Notes in French only.
Disques Ocora OCRA 29	*Nomades du Niger* Musique des Touareg. Musique des Bororo. Notes in French and English.
Radiodiffusion Outre-Mer SOR 9	*Nord Cameroun.* Notes in French only.
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(Audio-Visual Materials)

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17. Music in Nigeria: Instruments of the Orchestra.
18. Compositions by Akin Euba.
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Cultural History Research, Inc. *Tribal, Folk and Cafe Music of West Africa.* New York, 3M International Microfilm Press, 1969.

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Central Africa

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Brandel, Rose. *The Music of Central Africa.* The Hague, M. Nijhoff, 1961.

A detailed study of the music of the Congo Republics, Ruandi-Burundi, Uganda, and Tanganyika. Recommended for teachers.

Kubik, Gerhard. "Music in Uganda," *African Music,* Vol. IV, No. 2, 1968, pp. 59-62.

A brief report on the "state" of music in Uganda today.

Kyagambiddwa, Joseph. *African Music from the Source of the Nile.* New York, Praeger, 1955.

A thorough discussion of musical styles and practices in Uganda and some adjoining regions. Many examples of vocal and instrumental music.

Lunsongo, Cajetan. "Bemba Music," *African Music,* Vol. III, No. 4, 1965, pp. 26-28.

A member of the Bemba tribe (Zambia) gives his own thoughts concerning melody, harmony, rhythm, and other aspects of his traditional music.

Trowell, Margaret, and K. P. Wachsmann. *Tribal Crafts of Uganda.* London, New York, Oxford University Press, 1953.

Part II (pp. 311-416) of this book consists of four chapters devoted to a detailed study of the instruments of Uganda, divided into the customary idiophones, aerophones, membranophones, and chordophones. Probably too difficult for the beginning student of African music, but an excellent work for the prospective teacher of African music.

Wachsmann, Klaus. "A Century of Change in the Folk Music of an African Tribe," *International Folk Music Journal,* Vol. X, 1958, pp. 52-56.

The tribe under discussion is the Baganda who live in the central regions of Uganda. This article points out that changes in their music have occurred as the result of inter-tribal contacts as well as that of Euro-American influences.

________. "A Study of Norms in the Tribal Music of Uganda," *Ethnomusicology Newsletter,* No. 11, September, 1957, pp. 9-16.

A scholarly statement on tuning instruments in Uganda. Recommended for teachers.

(Discography)

Disques Ocora 36, 37, 38	*Anthologie de La Musique du Tchad.* Les Sara. Le Mayo-Kebbi Occidental. Populations Islamistees. Notes in French and English.
Folkways FW 6912	*Bantu Choral Folk Songs.*
Folkways FE 4337	*Music of Chad.*
Folkways FE 4402	*Music of Equatorial Africa.*
Folkways FE 4487	*The Music of Kung Bushmen of the Kalahari Desert, Africa.*
Folkways FE 4427	*Folk Music of the Western Congo.*
Disques Ocora OCR 43	*Musique Centrafricaine.* Notes in French and English.
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Folkways FE 4338	*Music of Mali.*
Folkways FE 4428	*Songs of the Watutsi.*
Folkways FE 4470	*Taureg Music of the Southern Sahara.*
Folkways FE 4477	*The Topoke People of the Congo.*

INTRODUCTION TO AFRO-AMERICAN MUSIC, U.S.A.

I. Identifying characteristics of African music.
   A. Functionalism.
   B. Rhythmic complexity.
   C. Communal participation.
   D. Gapped scales.
   E. Call-and-response.
   F. Correlation of song, dance, and instrumental performance.
   G. Distinctive performance techniques: percussiveness; vocal timbres; improvisation.

II. Transition from African music to Afro-American music: the alien African becomes an enslaved American.
   A. The Afro-American idiom: definition.
   B. Possible links between African and Afro-American music.
      1. Whoops and hollers.
         a. Relationship to African instrumental and vocal signal calls.
         b. Urban hollers.
      2. Work songs.
         a. Relationship to African songs of communal labor.
         b. Incorporation of sounds of labor.
         c. Texts: sorrow, despair, unhappy love affairs, protest, social comment, etc.
      3. Creole songs and dances.

III. Blues.
   A. Hollers, work songs, and their relationship to blues.
   B. Characteristics.
      1. Functionalism.
         a. Statements of loneliness, despair, unhappy love affairs, pessimism, etc.
         b. The Afro-American attitude toward romantic attachments as revealed through blues texts.
      2. Gapped scales: the blues scale and its possible relationship to West African scales.
      3. Rhythmic complexity: syncopation.
      4. Structure.
         a. Call-and-response between voice and instrument.
         b. Predominance of AAB structure.
      5. Distinctive performance techniques.
         a. Vocal timbres: moans, groans, etc.
         b. Interpolation of commentary on text.
         c. Sliding intonation.
         d. Solo performance.

C. Primitive (folk) blues.
  1. Harmonica or "bottle neck" guitar accompaniment.
  2. Moans, groans, humming.
  3. Flexibility in form.

D. Urban (classical) blues.
  1. Jazz accompaniment, including piano.
  2. Establishment of AAB form.
  3. The women singers: emphasis upon unhappy (or sometimes happy) love affairs.
  4. The influence of the recording industry upon blues. "Race records."
  5. W. C. Handy.

E. *Rhythm and Blues.*
  1. Big band accompaniment, amplified instruments, emphasis upon rhythmic beat.
  2. Expansion of the AAB structure.
  3. *Rock 'n' Roll:* synthesis of *rhythm and blues* and *country and western.*
  4. *Soul Music:* synthesis of *rhythm and blues* and the gospel sound.

IV. Play-party songs and children's songs.
  1. Story songs.
  2. Folk dance rhyme songs.
  3. Folk dance rhymes.
  4. Social comment in children's songs.

V. Religious music.
  A. The Afro-American's adaptation to Christianity as revealed through his religious music.
  B. Ring shouts.
  C. "Lining-out" hymns.
  D. Spirituals: the merging of the African song and the Protestant hymn.
    1. Characteristics.
      a. Functionalism: religious statements of optimism and hope; code messages for the underground; protest; social comment.
      b. Gapped scales: frequent use of the pentatonic scale.
      c. Melodic types: call-and-response; lyrical; segmented-syncopated.
      d. Performance techniques: frequent use of hand-clapping; other percussive devices; call-and-response. Unaccompanied group performance.
    2. Historical development of the spiritual.
      a. Praise houses.
      b. Rural and urban churches.
      c. The college choirs: the Fisk Jubilee Singers.
      d. The concert stage: Roland Hayes, Marian Anderson, others.
      e. The spiritual as the basis of larger compositions: Coleridge-Taylor, Nathaniel Dett, others.
  E. Gospel music.
    1. The social implications of gospel music.
    2. Distinctive characteristics of gospel song.
      a. Recent origin: Thomas Dorsey.
      b. Intimate, personal texts.
      c. Sophisticated instrumental accompaniment.
      d. Rhythmic beat.

F. The Afro-American influence upon new trends in contemporary religious music.
    1. The folk mass.
    2. The jazz mass.
    3. Synthesis in style.

VI. Jazz: the creation of the Afro-American.
  A. Characteristics.
    1. Functionalism in early jazz.
    2. Rhythmic complexity: syncopation.
    3. Gapped scales; the blues scale.
    4. Performance techniques: percussiveness; distinctive vocal and instrumental timbres; improvisation; call-and-response; etc.
  B. Historical development.
    1. Ragtime, blues, marching bands.
    2. New Orleans.
    3. Kansas City and Chicago styles.
    4. The thirties: big bands; swing.
    5. The forties: bop.
    6. The fifties: the west coast; cool jazz; third stream.
    7. The sixties: hard bop; rock 'n' roll; soul music; experimentation.

VII. Influence of the Afro-American idiom upon composers of European music.
  A. Ravel..
  B. Milhaud.
  C. Debussy.
  D. Stravinsky.
  E. Others.

VIII. Afro-American performers and composers in the United States.

BIBLIOGRAPHIES, DISCOGRAPHIES, LISTS OF AUDIO-VISUAL MATERIALS

General Bibliography

Allen, William Francis, Charles Pickard Ware, and Lucy McKim Garrison. *Slave Songs of the United States.* New York, Oak Publications, 1965. Reprint from A. Simpson and Co., 1867.

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Carawan, Guy and Candie. *Ain't You Got a Right to the Tree of Life?* New York, Simon and Schuster, 1964.

A chronicle of the people of Johns Island, South Carolina. Many musical examples, especially of songs sung in the churches and praise halls. Photographs. The preface by Alan Lomax is especially valuable.

Coleridge-Taylor, Samuel. *Twenty-Four Negro Melodies.* Transcribed for the piano, with a preface by Booker T. Washington. Boston, Oliver Ditson, 1905.

Courlander, Harold. *Negro Folk Music, U.S.A.* New York, Columbia University Press, 1966.
A comprehensive study of Negro folk music in the U.S.A.—spirituals, game songs, blues, etc., with 43 examples of music.

Courlander, Harold, collector. *Negro Songs from Alabama.* New York, Oak Publications, 1962.
67 songs of various types (unaccompanied) with two valuable introductory statements by the author.

Cray, Ed. "An Acculturative Continuum for Negro Folk Song," *Ethnomusicology,* Vol. V, January, 1961, pp. 10-15.
An attempt to define "Negro" music in the United States and its relationship to the African and European music systems.

Dennison, Tim. *The American Negro and His Amazing Music.* New York, Vantage Press, 1963.
A brief account of African-derived music in the U.S.A.

Dubois, W. E. B. *The Souls of Black Folk.* Greenwich, Connecticut, Fawcett (Crest Reprint), 1969 (Original: 1903).
Chapter XIV of this well-known book deals with the "Sorrow Songs," Dubois' name for spirituals. His point of view is interesting and worth reading, particularly in terms of his list of ten "master songs."

Fisher, Miles Mark. *Negro Slave Songs in the United States.* New York, Russell and Russell, 1968. Reprint from American Historical Association, 1953.
A detailed study of a large number of spirituals, their language and symbolism. The material on African music is questionable. Many song texts but no music.

Garland, Phyl. *The Sound of Soul.* Chicago, Henry Regnery, 1969.
An informal account of the history and ingredients of "soul music" as understood by a very articulate writer who makes no pretensions to musical scholarship. Students should enjoy this book, and teachers should read it in order to gain better understanding of "soul music" fans.

Greenway, John. *American Folksongs of Protest.* New York, Octagon Books, 1970.
Chapter 2 (Negro Songs of Protest) contains information on spirituals, underground railroad songs, chain gang songs, etc.

Herskovits, Melville J. *The Myth of the Negro Past.* Boston, Beacon Press, 1958. Reprint.
Many sections of this well-known book deal with the importance of music in African culture (a culture which the author maintains is highly developed, incidently) and the African roots which may be readily observed in Afro-American music. Teachers especially will find this volume valuable.

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A compendium on drums found in the countries of the western hemisphere, including drums indigenous to the Americas, those brought into the country, and those which developed after the influx of non-indigenous people. Chapter 11 (Afro-American Drums) and Chapter 14 (African Drums) are brief, but highly informative.

Johnson, Guy B. *Folk Culture on St. Helena Islands, South Carolina.* Hatboro, Pennsylvania, Folklore Associates, Inc., 1968. Reprint from University of North Carolina Press, 1930.

This book deals with the major aspects of the folk culture of St. Helena Island: dialect, folk songs, folklore, etc. Its major assumption is one that was common in the twenties and thirties, namely, that few African survivals can be observed in the folk culture of the Afro-America.

Jones, A. M. "Blue Notes and Hot Rhythm," *African Music,* Vol. I, No. 4, June, 1951, pp. 9-12.

The influence of the African idiom upon jazz and blues as seen by an authority on African music.

Jones, Le Roi. *Black Music.* New York, William Morrow, 1967.

Emphasis upon the necessity for blacks to continue to "reclaim" their own musical idiom as it is constantly weakened by European influence.

Katz, Bernard, ed. *The Social Implications of Early Negro Music in the United States.* New York, Arno and The New York Times, 1969.

Collected "pioneer" writings on the history of early Afro-American music. The final chapter, "The Social Implications of the Negro Spiritual," by John Lovell, Jr., is especially informative.

Kinney, Sylvia. "The E. Azalia Hackley Collection," *Ethnomusicology,* Vol. V, No. 3, September, 1961, pp. 202-203.

A brief description of one of the largest collections of materials pertaining to Afro-American drama and music, and Afro-Americans in drama and music.

Krehbiel, Henry Edward. *Afro-American Folksongs.* New York, G. Schirmer, 1914. Republished, New York, Frederick Ungar, 1962.

This book, now dated, was once considered authoritative on the subject of Afro-American folk music and its African antecedents. It still holds some interest for the teacher who is curious about published materials in this field.

Landeck, Beatrice. *Echoes of Africa in Folk Songs of the Americas.* New York, David McKay Company, Inc., 1961.

A collection of songs from Africa, Haiti, Creole origin, Cuba, Puerto Rico, Mexico, Brazil, Panama, including Negro spirituals and shouts, work songs, blues, minstrel songs, etc. Some background material provided for each song type. The attempt to provide piano accompaniment for these songs weakens the value of this volume somewhat.

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Locke, Alain. *The Negro and His Music.* Washington, D. C., Associates in Negro Folk Education, 1936. Reprint: New York, Arno and the New York Times, 1969.

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This book, obviously dated, is based upon the subjective observations of Lydia Parish. Nevertheless, it is valuable to teachers in that it reveals some of the musical practices of the Georgia Sea Islands which were isolated from the main stream of life in the United States for decades. A foreword by Bruce Jackson and an introduction by Olin Downes are informative.

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A collection of religious, social, and work songs from northern Mississippi, northern Georgia, North Carolina and Tennessee.

Odum, Howard W., and Guy B. Johnson. *Negro Workaday Songs.* New York, Negro Universities Press, 1969. Reprint from University of North Carolina Press, 1926.

A study of the work songs current in certain areas of North Carolina, South Carolina, Tennessee, and Georgia during 1924-25. Some few musical examples. Many texts.

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Library of Congress AAFS L3	*Folk Music of the United States.* Afro-American Spirituals, Work Songs, and Ballads.
Library of Congress AAFS L8	*Folk Music of the United States.* Negro Work Songs and Calls.
Library of Congress AFS L59	*Negro Blues and Hollers.*
Folkways FA 2691	*Music Down Home.* An introduction to Negro Folk Music, U.S.A.
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(Discography)

Decca 79245	*Birth of Soul.*
Stereolab VSD 79181	*The Blues at Newport, 1964.*
Cadet LP 4027	*The Blues, Vol. 2.*
Folkways FP 2030	*Brownie McGhee Blues.*

History of Rhythm and Blues

Atlantic SD 8161	I.	The Roots: 1947-52.
Atlantic SD 8162	II.	The Golden Years: 1953-55.
Atlantic SD 8163	III.	Rock and Roll: 1956-57.
Atlantic SD 8164	IV.	The Big Beat: 1958-60.
Atlantic SD 8193	V.	The Beat Goes On: 1961-62.
Atlantic SD 8194	VI.	On Broadway: 1963-64.
Atlantic SD 8208	VII.	The Sound of Soul: 1965-66.
Atlantic SD 8209	VIII.	The Memphis Sound: 1967.
Folkways FA 2024		*Leadbelly's Legacy, Vol. 3.*
Belzona 1001		*Mississippi Blues 1927-1941.*
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RCA Victor LPV 506	*Duke Ellington.* 16 long-unavailable performances from the early 1930's.
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FJ 2806	Vol. 6 Chicago, No. 2
FJ 2807	Vol. 7 New York: 1922-34
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C 3L-32	Vol. 2 Sound of Chicago
C 3L-33	Vol. 3 Sound of Harlem
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Atlantic 1359	*The Modern Jazz Quartet and Orchestra.* Modern Jazz Quartet accompanied by a large symphony orchestra.
Columbia C2S 831	*Outstanding Jazz Compositions of the Twentieth Century.* (Third Stream) Miles Davis J. J. Johnson Bill Evans Art Farmer Jimmy Knepper Teddy Charles Joe Wilder

Mercury SR 60893	*The Platters.* Singing the Songs Identified with the Famous Groups.
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(no p.76-78)

THE MUSIC OF AFRICA

Akin Euba

Among the various theories that have been expressed in connection with African music by Western investigators, we find numerous misconceptions based on an insufficient knowledge of music. It has been stated that (i) Africans are savages and that their music is primitive; (ii) that African music is old and represents ancient states of music, meaning that the present state of African traditional music is indicative of what music in general must have been like in pre-historic times; (iii) that African music is unorganized and is not involved; and (iv) that African music is expressed only in terms of drums and drumming.

Western scholars have now begun to realize that this concept of African music is grossly biased, and have begun to study the culture, not in terms of Western music, but in terms of itself. For the sake of convenience, they still classify the music of Africa as 'primitive,' although they realize that this term, in its literal meaning, does great injustice to Africa.

Until very recently, the music of Africa was regarded as a unified concept and as I have already indicated, it was to most people a culture based entirely on drumming and complex rhythms. A more intense exploration has revealed, however, that although there are various traits common to the continent as a whole, there is enough diversity to warrant some revision of this concept of unity. In many ways, it is better to talk about the musical cultures of Africa instead of a single musical culture. First we must divide Africa into two major areas—Africa north of the Sahara and Africa south of the Sahara. The music of north Africa is distinct from that of the area south of the Sahara, in that it is constituted of enough oriental qualities for it to be classified along with the music of the Arabic cultures. In this talk, therefore, I propose to confine myself to the music of Africa south of the Sahara.

The music of Black Africa, in contrast to that of the West and the other high art cultures of the world, does not use a notation. It is transmitted orally from generation to generation and has no theoretical system. I would like to place emphasis on the word 'theoretical.' Africans do not theorize about their music. Yet we find that in the organization of it, there is as much order and logic as there is in any other type of music. It has been thought previously that improvisation is the rule in African music. Yet this is only one aspect of the music and is not characteristic of the entire structure of a performance. There is improvisation to some extent but this is usually limited to the leader of an ensemble. The subordinate members of a group usually play or sing parts which have been learned before hand and even the leader can improvise only within a traditionally accepted framework. In the religious music, which is easily the most rigid of the various forms, almost no improvisation is permitted. We can see then that African music is only partly spontaneous.

The aspect of the culture which non-Africans have found the most difficult to grasp is that of the rhythm. In fact, if it is possible to single out one factor by which to define the music of Africa one could say that it is the rhythm. The complexity of African rhythms results from many reasons. Not only is regularity abhorred by the African, he is usually not content to have one single rhythm going on, but combines any number of different rhythms in one performance, and sometimes uses different meters at the same time. These two ideas are defined as polyrhythm and polymeter. Usually, in an instrumental ensemble, each of the musicians will have a separate rhythmic pattern which he repeats over and over. This presents to the listener a recurring mosaic of patterns. On top of this mosaic, the leader will then improvise his own rhythmic patterns, thus causing an ever-changing kaleidoscope. The most amazing thing about this practice is that everything falls into place. All the various patterns are interrelated one with the other. One would wonder, then, how it is possible for the musicians to keep time in the absence of a conductor. The truth is that there is always a basic time pattern which is supplied by an easily distinguishable instrument such as a bell or rattle, or simply by hand clapping. It is against this basic time pattern that all the other instruments will check themselves whenever they suspect that something may be amiss.

I shall now play you an example of polyrhythms. It is a recording of drums of the Wolof people who live in the part of West Africa which formerly belonged to the French.

(Wolof Drums – Side 4, Band 37)

Melody is one of the least developed aspects of African music. There are no comprehensive studies yet as to the types of scales used. However, the studies that have so far been accomplished show that both a five-note scale system (pentatonic), and a seven-note scale system, similar to that used in Western music, are present in Africa. The melodic content of African music is determined partly by the scale structure used in any given area, and partly by language factors. Most African languages are tonal and where this is so the semantic and the grammatical meanings of words are determined by the tones or inflections placed on the words. Some languages have low and high tones, while others use low, middle and high tones. Let me give you an example. I speak a tonal language called Yoruba. In this language the letters o-w-o can stand for a variety of things depending on the tones used in saying them. When pronounced 'owo,' it means money. 'Owo' means trade, 'owo' means 'it has broken down,' 'owo' means 'he has broken it down,' 'owo' means 'he looked at it,' and so on. Now what all this indicates in musical terms is that the melody of a song is determined by the tones of the words. Where the tones of the words rise the melody also rises, and where they fall the melody also falls. When missionaries came to Africa, this tonal aspect of languages presented certain problems. They translated hymns into vernacular languages but sang them in western tunes which all too often conflicted with the natural tones of the words. One such hymn was "At Evening Ere the Sun was Set." When sung in Yoruba, the western tune changes the meaning of the words completely and it becomes "At Evening Ere the Sun was Crooked."

When we consider harmony, we find that it is not foreign to African music. In fact, it has been postulated that the concept of harmony exists traditionally only in two cultural areas of the world—in western music and in the music of black Africa. Generally speaking, there are two distinct processes of harmonization in African music—the use of parallel thirds, as in pre-twentieth century western music, and the use of parallel fourths, as in the western music of the ninth and tenth centuries. There have been numerous speculations as to possible influences from the west, but so far no really acceptable theory has been put forward in support of this. It is thought that the two practices—the use of thirds and fourths—are mutually exclusive, that is, that those cultures of Africa which harmonize in thirds will not be found to use fourths as well.

Harmonies in African music are the result of horizontal movement—that is, they are not predetermined as in western music, but develop from spontaneous singing of variants of the melody in combination with the main melody. This is an aspect of music which Africans brought with them to the new world.

African harmonization is best illustrated in the music of the pygmies of the Congo region. Among the many fine features of the music of these people is a use of the yodelling technique, and also that of a technique known in western music as 'hocket,' in which the parts of a melody are divided up between sections of the performers, the first group of notes sung by one section, the next by another section and so on. Here is an example of pygmy harmonization.

(Babinga — Side 4, Band 36)

The forms used in African vocal music can be divided into three—(i) that in which the whole group sings together in polyphony, (ii) that in which the group is divided into two and they sing alternately, and (iii) that in which there is a leader and chorus, usually referred to as the call and response pattern. This call and response technique is another example of the link between African and Afro-American music.

When we examine vocal techniques in African music, we find again certain aspects which have survived in Afro-American vocal music—these are the use of a strained voice-quality, the use of slides and glides and a wavering between pitches, the use of falsetto, and the use of a full-throated vocal technique as opposed to the 'bel canto' style of western vocal production, and the nasal technique of oriental music.

(Amakwavi Song — Side I, Band 4)

The instruments used in African music support the concept of diversity in African musical cultures. We find the same categories of instruments as those used in the other musics of the world. These are four in number and are classified as follows: (i) instruments using membranes, for example drums; (ii) instruments made of self-sounding objects, such as rattles, bells, xylophones, the hand piano, wood blocks, slit-drums (made of hewn-out logs of wood); (iii) instruments using strings, such as harps, fiddles, zithers; and (iv) instruments of the wind family, such as flutes, bull-roarers, trumpets and gourds.

Not all these are common to all the peoples of Africa. We find that drums predominate, but that even here there are certain areas in which the use of drums is restricted.

I would like now to give you a sampling of the various instruments found in Africa. First the famous Royal Drums of the Watusi tribe of Central Africa. According to Dr. Alan Merriam, the use of drums among these people is restricted to the royal family, and only the king and the queen mother possess drum ensembles.

(Tutsi Drums — Side 2, Band 13)

Next, there is the Pende xylophone. The xylophone in Africa is usually constructed of wooden slabs placed on gourd resonators, which are sometimes provided with buzzers.

(Pende Xylophone — Side 2, Band 21)

Another characteristic African instrument is the sansa or mbira, popularly known as the hand piano. The keys of this instrument are made of strips of iron. These are attached to a board under which is attached a gourd or wooden box resonator. The playing of this instrument is highly stylized and often requires a virtuoso technique.

(Pindi Sansa – Side 3, Band 22)

Here is an Ewe song from Ghana which makes use of rattles and gongs in addition to drums.

(Ewe Song – Side 3, Band 22)

Here is an Acoli song accompanied by a lute. This type of instrument is typically used in solo song, the singer accompanying himself.

(Acoli Voice – Side 4, Band 31 – fade-out)

Music in African societies is a social event. The emphasis is placed on group participation and often it is very difficult to distinguish between performers and the audience. This is very different from the Western conception of musical performance in which performers and audience are clearly separated, and in which the place of performance, the concert hall, is specially appointed. In Africa music takes place wherever people feel in the mood for it. However, one of the features of African music is that it is, to some extent, socially controlled. Generally speaking, music serves a utilitarian function, and there is a greater or lesser rigidity as to when a music can be performed, depending on the type of music it is. Thus, religious music is very rigidly restricted to a specific occasion for which it is used, and very often a piece of religious music will not be performed outside of its context unless appropriate sacrificial offerings have first been made. Certain other types of music are less restricted and are often performed simply for entertainment.

Among the various types of music which we find in Africa are music for ritual, such as naming ceremonies and puberty rites, work songs, lullabies, songs used as interludes in the narration of folk tales, war songs, and so on. Again, not all these types are typical of the entire continent.

I would like to conclude this talk by making some mention of modern trends in African music. A new tradition has begun to emerge in Africa as a result of contact with the west. Africans now go abroad to study music and are beginning to apply techniques acquired abroad in the creation of a tradition in which music is specially composed and theoretically organized. This new product no longer resembles African traditional music. I would like to stress, however, that this is not to be deplored, since some of the greatest expressions in art have resulted from similar processes of acculturation. Running parallel with this type of music, which may be termed the new serious music of Africa, a new tradition of popular music is emerging. This type of music is also a result of a marriage of traditional concepts with western concepts. We must not deplore this new development either since it is not a mere copy of western popular music, but something distinctly different and can be appreciated for its own sake. An example of this new form is the popular West African Highlife, with which some of you may already be acquainted. Here is a Nigerian Band, Victor Olaiya and his All Stars playing a popular highlife.

(Omo Lere Aiye – 45 rpm)

I hope it has been possible in this short time to give you a cross-section of music in African societies. I hope, too, that this talk will help you towards a better appreciation of African music.

(No p. 83, 84)

IN SEARCH OF A COMMON MUSICAL LANGUAGE IN AFRICA

Akin Euba

Many people talk about African music as if there is a language of music universal among Africans. First of all, there is a definite distinction between the musical styles of the peoples of Africa north of the Sahara and those belonging to African tribes south of the Sahara. The music of Africa north of the Sahara is essentially similar to the music of Arabic cultures and may be identified in general as Arabic music. On the other hand, the musics of African tribes south of the Sahara are sufficiently identical so that they can justifiably be grouped together in comparison with the musical culture of North Africa and other musical cultures outside Africa.

In a comparison with one another, however, the tribal musics of Negro Africa are diversified to the extent that contemporary musicologists no longer regard them as representing one single musical culture. It would appear, in fact, that some of the factors by which they may be considered to be in unity also serve to indicate their dissimilarity.

The music of Africa south of the Sahara, by virtue of its being so often employed in the accompaniment of social events, could be regarded as a utilitarian art. Within each tribe the music used in one social event is usually different from that of any other event, and the total repertoire of such music belonging to each tribe, because of the differences in the contents (and to some extent the types) of social events found among various African tribes, is unique to that tribe.

Music in Negro Africa is very much conditioned by the peculiar needs of each tribe and the reason for this may lie partly in the utilitarian purposes which it serves. But this tribal aspect of music in Africa is probably related more to the tribality of African life in general. Each tribe, existing more or less on a basis of mutual exclusiveness from the others, maintains a cultural life which, in its finer details, reflects the identity of that tribe alone. In other words, the number of tribal groups in Africa is a fair assessment of the number and variety of African cultures. Contact between different African tribes has, of course, produced some changes in the native cultures of the tribal groups involved. Nevertheless, there has been less contact than one might expect; moreover, the rate of change, whether directed from within or without, has not been considerable compared with that which is characteristic of Western societies. Indeed, one of the most obvious differences between Western culture, on the one hand, and African and Oriental cultures on the other, is that the one seems constantly to be preoccupied with change and innovation while the others tend to emphasize continuity.

This trend in African culture is strongly reflected in African music and we can reasonably say that the latter has developed in an atmosphere of extreme conservatism.

The peculiar role which music plays in the cultures of Negro Africa may be seen as a common bond between the various tribal groups, but the stylistic elements of musical practice are so diverse as to indicate a multiplicity of musical idioms. The saying that 'music is a universal language' is quite popular, but erroneous. Western music, in terms of geographical distribution, is perhaps the most universal of all the musics of the world. But even so, its language is understood by a comparatively small section of the world community. The music of Africa, in view of its different tribal idioms, cannot be regarded as constituting a common language for all Africans. On this basis, therefore, the notion of musical universality in Africa—at least as far as Negro Africans are concerned—is meaningful only in terms of intratribal practice. Contemporary Africans are becoming more and more aware of one another's tribal customs and one may expect certain aspects of these customs to become increasingly intertribal. In this respect it is reasonable to presume that since the tribal musics of Africa already have certain elements in common, there is a strong foundation for the creation of a musical idiom which can be shared by all Africans. African musicians will become more and more familiar with the musical idioms of other African tribes and, with the current trend among Africans in general towards greater communication in various fields of endeavour, they will become more and more pan-African in their musical thinking. In view of the marked distinction between North African music and African music south of the Sahara, however, it is not quite clear to what extent such a pan-African idiom of music could be extended to include North Africa.

It must not be understood that, by advocating the creation of a common musical language in Africa, this writer seeks to abolish the customary use of music on a tribal basis. One of the advantages of the art of music (and for that matter, the arts in general) is that several different lines of development can co-exist within the same culture.

In European culture, as well as certain Oriental cultures, folk music and art music exist side by side, with a greater or lesser relationship between the two. Considering the present state of the African society, it should be possible to develop the following types of music side by side: (i) music on a tribal and utilitarian basis as it exists at present, (ii) a common language of music based on stylistic elements found in the total repertoire of music indigenous to Africa, (iii) music unique to an individual tribe but constituting a mixture of elements which are normally separated either because of their utilitarian functions within the tribe or because of a disinclination among the members of that tribe towards experimentation, and (iv) a form of music which is in essence a branch of the Western or other musical idioms foreign to African culture.

A form of music universal to all Africa will probably be used more for contemplation than to serve as accompaniment for social events. There is already a clear need among Africans for a new form of music which would serve a function roughly identical with that for which Westerners use their art music. African musicians who have been exposed to Western music have attempted to supply this need by devising compositions which are based essentially on Western idioms.

These composers sometimes employ a few elements of African music in their works in the hope of creating a new idiom of African music. When they write a symphony, for example, they use African folk tunes for their thematic material in the belief that this is sufficient to produce an African symphony. But apart from the fact that the folk tunes (in their new tonal context) sound more European than African, the rest of the work is usually conceived, instrumentally and stylistically in accordance with the principles of European symphonic practice and the resultant composition must be regarded merely as a variant of the Western musical idiom.

I do believe that it is possible to create a kind of African symphony in which the notion of 'symphony' is construed to mean no more than an intellectual work of great depth and dimensions. In order for such a work to be truly African, however, it must use the stylistic and instrumental materials of African music or, at least, a preponderance of them.

African musicians who are seeking to create a new idiom of African music which is designed primarily for aesthetic listening and who see the means to this end in a sort of fusion of African and Western styles have apparently decided that African traditional music is so limited in scope that it cannot furnish the elements necessary for the creation of the new idiom. On the contrary, my own exposure to Western and other foreign idioms of music has made me realize that there are abundant possibilities in the traditional music of Africa to develop a new African art music which makes little or no reference to foreign idioms.

The basic elements for this kind of music certainly exist in African traditional music even though African musicians, in their preoccupation with the use of music as a part of social functions, have not hitherto exploited them for this purpose. Within the limits of tribal music alone it is possible to devise new sound combinations with sufficient variety for extended listening. But by drawing upon the totality of African musical idioms, the modern African composer will not only broaden the scope of his music but will be able to create a language of music which can be understood by all Africans.

African composers in the Western idiom often lament the fact that performers to interpret their work and the audience to appreciate them are both lacking in Africa. They are, therefore, forced to go to Europe. These composers, it would appear, have not made much impact in Europe either, partly because they are too few in number and partly because their works (at least those known to this writer) are all too often written in a style which is no longer fashionable in Europe. Thus, these artists must be regarded, at least for the time being, as constituting a marginal group whose work may never really take hold in Africa and may never command much influence in Europe until it is able to compete successfully with the music being produced by contemporary European composers. But by working towards the development of a style of music which, in its essential elements, is a continuation of the traditional styles of African music and which can serve as a common musical language for the whole of the African continent, African composers will not only have a wide audience for their creative efforts but will no longer need to depend on Europe for the performance of their music. It must be pointed out, of course, that Africans should not be discouraged from acquiring foreign musical idioms since it is an advantage to be able to communicate with non-African audiences

One of the first requirements of the new African music is a system of notation which, at the moment, African music does not have. In traditional circumstances African musicians passed on their art orally from generation to generation. They did not use a notation because they did not need one. In order to learn to perform a piece of music, one had to be in personal contact with musicians who knew the piece.

This was easy enough as long as music existed on a tribal basis since the geographical boundary of each tribe was sufficiently compact to allow the members of the tribe to have reasonable access to the practitioners of their music. If Africans are to be able to share a common musical repertoire it would be necessary to evolve a system whereby musicians can communicate with one another on a transcontinental basis. Tape recordings and gramophone records provide a possible answer to this problem but their limitations are obvious; a performer can successfully imitate the general style of a piece of music recorded on tape but cannot easily reproduce the original work in exact detail.

Musicologists have generally resorted to the use of Western notation (in a more or less modified version) in transcribing African music, but here also there are serious limitations. Western notation is what it is because of the peculiar requirements of Western music and is not specific enough for African music. A system of notation which will meet the needs of African music must be in conformity with the nature of the music. For example, it should contain such information as would enable a performer to reproduce various types of drum strokes used by African drummers.

A national system must be created by composers; needless to say, it develops very gradually. It is absolutely essential that African composers who will originate the new idiom being discussed here, should, as early as possible, have access to one another's scores so that they can have an opportunity to work out a uniform method of notation. Different types would create major disadvantages for the successful establishment of the new music.

It is difficult to give an adequate prescription for the new musical language, but perhaps elaborate directives are unnecessary. The main requirement is that the music be a natural evolution, and must derive its stylistic elements from African traditional music. African traditional musicians lay great emphasis on repetition but practitioners of the new art should be less concerned with repetition and more with variation (although they may feel bound not to completely abolish the repetitive element, insasmuch as the latter may be considered to be of prime importance to the preservation of an African musical identity). In other words, they should aim at creating a musical idiom which would be suitable for contemplation.

The new music should be a recombination of the elements of traditional music and should also be a realization of the stylistic potentialities of these elements. Composers in the new idiom could begin by experimenting with new instrumental colours resulting from combinations of musical instruments which, in traditional contexts, are not normally used together.

This writer does not wish to suggest that African composers should resist influences from abroad in their creation of the new music. There is ample evidence to show that hybridization in art could be quite healthy. In order that the new African music may retain an African identity, however, its composers must be judicious in their use of materials foreign to African culture

The need for a notation for African music, mentioned above, is a case in point. The desire to create a notation for African music could, to some extent, be regarded as a result of foreign influence. Nevertheless, by devising an original notation which is suited to the needs of African music the influence will be effective merely as an inspiring force and will do no damage to the character of the music itself. But to adopt an existing notation from foreign sources could result in so altering the nature of the music so that it loses its identity.

A great deal of useful information on African music has been compiled in the last few years but the major portion of the music is still to be investigated. More research workers, particularly Africans, are needed to supply the kind of data necessary for composers working in the new idiom. For the moment, these composers would be well-advised to do a certain amount of research on their own.

In order to encourage budding African composers to become interested in the establishment of the new music, several workshops should be set up in each African country. In these workshops young musicians could be made familiar with African music from various parts of the continent and taught to use this music as the basis of their own original work. Exercises in creative writing should always be preceded by exercises in which the students are required to imitate existing styles of African music.

In conjuntion with this, performance workshops should be established in which the participants learn to play traditional music from different parts of Africa, and which could be used as laboratories for the development of new performance techniques. This kind of experience will make a strong foundation for producing a new breed of performing artist needed to interpret the new African music.

In recent years African music has been seen by some people as a dying art whose remnants must be quickly salvaged and preserved in archives. On the contrary, African music is not about to die and, in fact, is still actively cultivated by the great majority of the African people. While it is desirable to make recordings of the music, as we know it today, for historical studies, it is the opinion of this writer that the best way to preserve a musical tradition is to continue to practice it, both by performing and composing in the tradition.

The growth of a music is assured as long as the practitioners of that music continue to find new modes of expression for it. The vitality and potential of African music, viewed in the light of dynamic changes which are currently taking place in African culture, indicate that we are on the threshold of a new and exciting period of African music.

(no p. 90-92)

THE MUSIC OF NIGERIA

A Short General Study

Akin Euba

Nigeria lies south of the Sahara and is the easternmost country on the West Coast of Africa. It has a population of over 40 million, spread over an area five times as big as that of Great Britain.

The country was under British rule for over a hundred years, from about the middle of the last century, and became an independent state within the British Commonwealth in October, 1960.

There are three main tribal groups in Nigeria—the Yorubas in the West, the Ibos in the East, and the Hausas in the North—each with its own distinct language and cultural traditions. In addition to these, there are numerous other smaller tribal groups, each one in turn having a separate language and culture. The country as a whole has over forty different languages.

With such wide diversity of tribal groups, it is not surprising that the country enjoys a rich mixture of musical traditions.

Most of the musical practices overlap from region to region, but from a superficial observation, the most obvious differences between the three regions, politically divided into North, East, and West, are perhaps the mastery of the talking drum by the Yorubas, the keyboard dexterity of the Ibos, and the gift of the Northerners for wind and string playing. On the question of how much interchange of ideas has taken place between the various groups, there is as yet insufficient information. However, it is definite that the hour-glass drums used by the Hausas had their origins in the *dundun* drums of the Yorubas, and that the Yorubas have 'borrowed' the *goje,* a stringed instrument, from the Hausas, who in turn adopted it from the Arabs. It is not yet clear which way the influences travelled with regard to the Yoruba *agidigbo* and the Ibos' *ubor,* both *mbira* types, but it is probably safe to assume that this instrument travelled from South Africa and reached Western Nigeria via the Eastern region.

The traditional religions of Nigeria, which are still very much alive, are mainly idol and ancestor worship. No study of the country's music can be fully rewarding unless it takes into account the numerous forms of these religions since some of Nigeria's most authentic music is that used in worship. Indeed, religion and music are almost inseparable and a good deal of the music which exists today purely as entertainment music was very likely originally used for celebrating religious festivals.

The various gods of the Yoruba religions were ancestors who after their death were deified for notable deeds. Among these are *Sango,* the god of iron, *Kori,* the giver of children. *Ifa,* whose priests are the traditional medicine-men, *Olodumare,* who is believed to have created the world, and *Obatala,* god of the river. Legend has it that Obatala was a great lover of music and that each night after the evening meal it was his custom to have his four wives sing and dance to entertain him, clapping hands to accompany their singing. Obatala soon got tired of hand-clapping and so decided to make a set of four drums for his wives. These drums are those which today constitute the *igbin* quartet which is still used by Obatala worshippers.

Among the Ibos, each family has its own god which is represented by a shrine kept in a special part of the house and which is handed down from father to son.

Concerning the traditional religions of Northern Nigeria, I have as yet very little information. It is enough to say that there are a number of pagan tribes in this area whose music, from the few examples that I have heard, may prove to be among the finest in Nigeria.

Of the two non-traditional religions, the Islamic order is more widely practiced than Christianity, especially in Northern Nigeria where the Hausas are almost exclusively Moslem. Conversely, there are few or no Moslems among the Ibos. In spite of the wide influence of Islam, however, it is significant that the religion has made very little contribution to musical practices in Nigeria. This is perhaps easy to understand when one remembers that the Moslem religion did not at the beginning favor the use of music in worship. Indeed, it seems likely that there has been no change in this attitude because, except for the intoning of prayers and scripture readings, there is a conspicuous absence of music in Moslem worship in Nigeria. The Nigerian Broadcasting Corporation features a program entitled "Moslem Songs" but whether these are traditional Arabic music or music specifically intended for Islamic worship, I am not in a position to say.

In common with the rest of Africa, music plays a very significant part in the daily lives of Nigerians. It is not something that one merely listens to, but something in which one actively participates in one form or another, either by singing, dancing or merely clapping hands in rhythmical accompaniment. In fact, it is very often impossible to separate the three elements—that is, singing, instrumental playing, and dancing. Wherever there is instrumental music, it is almost always accompanied by singing or dancing, or both. Almost every aspect of life is accompanied by music. Thus we find music for work, music for children's play, street cries, songs for naming ceremonies, for funerals, and so on. We even find prisoners doing hard labor in the streets accompanying their work with music. Usually, these prisoners choose one of their group to supply rhythm by beating on a bottle with a nail while the others sing and, with rhythmic motions which closely resemble dance movements, bend down to cut the grass, this being their usual outdoor chore.

The style of performance is generally improvisatory. Usually, all the members of a group, except the leader, play previously learned patterns, while the leader improvises. If the music is for a special occasion, the sub-members of the group play set patterns which are appropriate to that occasion. These subordinate patterns are usually unchanging and so it falls to the leader to provide contrast by weaving an ever-changing complex of sound around the basic framework of the rest of the ensemble.

There is a distinct choral tradition in Nigeria which is perhaps unlike any other in Africa. Apart from the unusual responsorial and antiphonal types, there is one in which all the voices sing in unison and in which the emphasis is on homogeneity. This form of singing is found at its best among the Yorubas of Western Nigeria and among the Tivs of the middle belt, which is the southern strip of the Northern region. The style of singing among the Ibos of Eastern Nigeria is usually more jerky and largely of the responsorial type. The vocal quality in East and West is of the rounded kind which is typical of Negro Africa. This is also true of the pagan tribes of the North. Among the Hausas, however, one can observe Arabic influences in their use of a rather nasal vocal quality.

Of the numerous languages, the Yoruba and the Ibo languages at least are known to be tonal, while the Hausa language is not. It is perhaps significant that the Hausas find the phonetics of the English language much more easy to produce than do the Ibos and the Yorubas. Conversely, it appears that English-speaking peoples have succeeded in mastering the Hausa language more than the other two main languages. Yoruba words rely almost exclusively on tonal inflexions for their meaning and we often find the same phonetic unit meaning a variety of things, depending on the inflexions that one uses with it. The letters o-w-o-, for example, can stand for *owo,* meaning money, *owo,* meaning trade, *owo*, boil, *owo,* meaning "it has broken down," *owo,* meaning "he has broken down," *owo,* meaning "he looked at it," etc. One can immediately see the implications of this with regard to setting words to music. The melody has to follow the rise and fall of the words very closely.

When Christianity first came to Nigeria, missionaries discouraged the performance of traditional music on the grounds that this was mostly connected with pagan rituals. They therefore translated hymns into Nigerian languages, but retained the original Western tunes. The results, as you might expect, were chaotic. The tunes just did not fit. For example, the first line of the hymn "At evening ere the sun was set," when sung in Yoruba to the original tune, has its meaning changed to "At evening ere the sun was crooked," simply because *wo,* the Yoruba word for "set" demands that the melodic line should fall, but in the English tune it does just the opposite. In recent years when Nigerians began to become more conscious of their heritage and to realize the misconceptions which they have been persuaded into holding, there has been a move to compose original hymns for worship and some groups have even introduced drums and other percussion instruments into the church.

It is not only in vocal music that the tonal nature of Nigerian music has had an influence, for in Eastern and Western Nigeria, we have drums used to imitate speech tone. Characteristically, although the Hausas have adopted some of the "talking drums" of the Yorubas, they do not use these to imitate speech sounds, but merely to supply rhythm. One might also mention that it is in the art of drumming that the Hausas appear to be weakest.

There is as yet little or no information on the subject of form in Nigerian music. Since the musicians themselves do not theorize about their music, it seems reasonable to conclude that if they employ any formal designs at all, these are done unconsciously, and only research will reveal any such designs, if they exist. For a long time there has been a belief in certain quarters that Nigerian music uses some form of pentatonic scale. This belief is, to my mind, erroneous and has been caused by an inadequate knowledge of the music. It is true that many of the better known folk-tunes, among the Yorubas at least, are pentatonic; however, I have seen a recent collection of Yoruba songs, some of which use all seven tones of the diatonic scale. Moreover, most of the truly authentic traditional music that I have heard seems to me not to fit into the pentatonic scale or any of the Western scales.

Nigerian melodies are characterized by much use of glissandi and portamenti. Also the songs are generally monosyllabic, except for some occasions where two notes are used on one syllable. We also find the use of vibrato in certain praise songs of the Yorubas.

Harmonies are very infrequently used in Yoruba traditional music and in Hausa music, and I am inclined to say that they are totally absent. The Ibos, on the other hand, almost invariably sing in harmony, using thirds and fourths. The cadence of a typical Ibo song is very often in open fourths.

Among the pagan tribes of Northern Nigeria, we find some very interesting harmonic devices. The use of dissonance is very prominent here and some of the instrumental music uses a style of fragmentation which, coupled with the extreme dissonance of music, for example the use of parallel seconds, somehow reminds one of Webern and Berg.

The instruments fall into the usual categories of Aerophones, Idiophones, Chordophones, and Membranophones. Among the Yorubas, there is a conspicuous lack of aerophones. Perhaps I ought to qualify this statement by saying that I have not come across any so far, except for the Western bugle which is used by some of the personal orchestras of the chiefs. This absence is hard to explain because the Yorubas have a word for "wind instrument." Perhpas aerophones existed at one time and have now become obsolete.

Also the Yorubas do not use chordophones except for the *goje* which, as I mentioned above, was imported from Northern Nigeria, and another instrument called *duru* of which I have seen only one example, in the palace of His Highness the Time of Ede. This ruler, who is one of the most ardent patrons of music in Nigeria, told me that the *duru* in his collection is the only one of its type left and that it has stopped being manufactured. Incidentally, Yorubas, for some curious reason, also refer to Western keyboard instruments as *duru*.

Most of the Yoruba instruments, then, consist of membranophones and idiophones. The most common drums are those of the *dundun* and *bata*. The dundun ensemble consists of *iya-ilu, asaju, kanango, gangan,* and *gudugudu*. The first four are similar in shape but are of varying sizes. They consist of a wooden frame, the shape of an hour-glass, along the length of which stretch leather thongs. Both ends of the drum are covered and when pressure is applied to the thongs, they cause tension on the drum faces and so alter their pitch. The hour-glass drum is played on one end only and a curved stick is used in doing this. The *gudugudu,* which is the smallest member of the *dundun* group, is quite unlike the others. It is shaped like a bowl and is played with two leather sticks. In performance, it is the *iya-ilu* that leads the group beating out speech sounds, while the other instruments supply rhythmic accompaniment. Two of the other hour-glass drums sometimes repeat the same patterns in canon. The vocabulary of the *gudugudu,* the Time of Ede told me, is limited, consisting of only two patterns, which when translated into speech goes like this: "botan ma tun roko, bontan ma tun roko" and "baba ma jiyan tan, baba ma jiyan tan." These mean "if it finishes I shall go back to the farm," and "father, don't eat all the pounded yam."

Another function of the *asaju,* the second rank in the *dundun* orchestra, is that it was the instrument that led warriors to battle in days gone by. We find that in adopting this instrument, the Hausas of Northern Nigeria have retained this function for they use the drum to play for wrestlers and, I was told, for bull fighters. The *bata* drums have a long conical body and are also covered at both ends. The skin of the small end is very tautly stretched and when struck with hardened leather strips used for playing, produces a loud explosive sound. By striking alternately on the small end, with the palm of the hand, the leading *bata* drum is made to imitate speech tones in a sort of stammer.

The *bata* drums are customarily used by the members of the Yoruba masquerade cults.

We find a different type of talking drum in Eastern Nigeria—the massive *ikoro,* a slit-drum used for sending messages. The *ikoro* and the other slit-drum types in Eastern Nigeria are constructed in such a way that they produce a different tone when struck on either side.

The Eastern Nigerians also use a "talking" flute, the *oja,* which is made of wood and which has two small holes near the mouth and is capable of producing three tones. The sounds of this flute are most characteristic of Eastern Nigerian music.

We find other types of aerophones in Eastern Nigeria, among them flutes made of calabash, known to the Western world as "gourd," and of cow's horn.

The membranophones of Eastern Nigeria are of the type that have one end open, that is, a one-headed drum with an open end.

One other instrument that is characteristic of this region is the *udu,* a clay pot with an extra opening at the side. This instrument is struck on the top opening with a tied bunch of leaves or fibre, while the other hand closes and opens the extra opening.

One of the most fascinating instruments used by the Ibos is the *ngelengo,* which is, perhaps, the only instrument indigenous to Nigeria. It consists of between 12 and 16 keys, varying in length from 1½ to three feet. These keys are mounted on two banana stones or on clay pots, and are played with wooden mallets. Usually, three players are involved, the leader on one side and the remaining two players on the other side. The music proceeds in parallel thirds most of the time and usually involves a great deal of virtuosity.

The *mbira*—type which the Eastern Nigerians use is called *ubo* and is played by singers of epic stories. The *ubo* consists of a calabash bowl which is partly covered by a wooden frame on which are attached between eight to twelve iron keys. I have worked out the tuning system of this instrument in cents, using an *ubo* with eight keys. From left to right, the cents values are as follows:

1st note from right	708 C.	middle C, 746 C.
2nd note	1839 C.	B above middle C, 1846 C.
3rd note	1500 C.	G-sharp above middle C, 1546 C.
4th note	1117 C.	E above middle C, 1146 C.
5th note	848 C.	C-sharp above middle C, 846 C.
6th note	1266 C.	F above middle C, 1246 C.
7th note	1637 C.	A above middle C, 1646 C.
8th note	1709 C.	A-sharp above middle C, 1746 C.

If we arrange these notes in scale order, we get the following intervallic relationships:

1st note	708 C.	140 C.
2nd note	848 C.	269 C.
3rd note	1117 C.	149 C.
4th note	1266 C.	234 C.
5th note	1500 C.	137 C.
6th note	1637 C.	72 C.
7th note	1709 C.	130 C
8th note	1839 C.	

We find that the scale consists of small intervals ranging 130 and 140 C., and two large intervals of 234 C. and 269 C., with a seemingly odd interval of 72 C. I suspect, however, the reason for this is the eighth note of the scale is out of tune because I noticed that the corresponding note on an instrument which a friend of mine bought at the same time that I got this one sounded a little higher. One may safely assume, therefore, that the correct note should lie somewhere between 130 C. and 149 C.

We find that none of the intervals in this scale corresponds with those used in Western music, and that the small ones lie approximately midway between a emitone and tone, and that the large ones are roughly midway between a tone and a minor third.

The instruments of Northern Nigeria are perhaps the most varied. Here we find all the four categories of musical instruments represented, from the famous nine-foot trumpets found in the Emirs' palaces to gigantic bamboo pipes played by the pagan tribes, and from the small, idiophonic zither types made from glass stalks to more sophisticated, one-strigned lute type, the *goge,* which the Hausas imported from the Arabs and which was, in turn, imported from the Hausas by the Yorubas.

The problem of notation is one of many which remain to be solved in Nigeria, especially with regard to drumming. However, for some types of folk song, the Western staff notation has been found practical. I have attempted to notate an Ibo song in this manner and I shall not proceed to show it to you.

[Example of Notation]

The difficulties of research in Nigeria are many. Perhaps chief among these is the vast area which the country covers. At the moment the speed at which research workers are being trained is vastly unequal to the speed at which modern living conditions are threatening the existence of traditional music, and this is grossly understating the point. It may be possible, however, to sustain the folk music traditions in the country long enough to make the preservation on tape of at least the major traditions possible. In the words of the Bible, the harvest is plentiful, but the laborers are few.

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There is very little bibliographical material on Nigerian music at the moment, and the following is a list of those that I know of:

1. Ajibola, A. A. "Orin Ibile Yoruba" [?] publisher [?], date [?].

2. Euba, Akin. "Nigerian Music," *Nigerian Magazine,* Independence Edition. Lagos, 1960.

3. King, Anthony. "Yoruba Music from Ekiti." Ibadan University Press, 1961 [?].

4. Ogunbowale, Soji. "Orin Yoruba" [?]. unpublished.

5. Olude, Rev. A. T. Ola. "Mayokin," publisher [?], date [?]

6. Phillips, Ekundayo. "Yoruba Music," African Music Society. Johannesburg, 1953.

7. Sowande, Fela. "African Music," *Africa* XIV, p. 340 ff. London, 1944.

8. ________ "Three Yoruba Songs," *Odu,* No. 3, p. 36 ff. 1955 [?].

(no p.99, 100)

MUSIC HISTORY IN AFRICA

Darius Thiemes

Music history in Africa, south of the Sahara, is interrelated with the study of religion, archaeology, art history, anthropology, linguistics, and oral history. All of these topics touch on one another, and it is virtually meaningless to talk about any one of them as a separate subject.

To give a few examples: the press of conversion to the Islamic religion is a continuing process which many historians and religious scholars have written about. It has caused many changes in traditional institutions in west Africa which can be related to other cultural factors. In northern Nigeria, for example, spirit possession ceremonies which were formerly of a religious nature have recently taken on more of the character of secular entertainment, because non-Moslem religious observances are discouraged by the Moslem political and religious hierarchy. Conversely, in western Nigeria a Yoruba drummer who is a Moslem, may offer a Moslem prayer at a drummer's meeting, instead of a prayer to the traditional Yoruba god of drums and drumming.

In Egypt, archaeologists and other scholars have given us valuable basic data concerning musical instruments of the harp and lute family With this information one can see the relationships between ancient Egyptian musical instruments and somewhat similar examples found in northwest, central, and east Africa.

Art historians have assigned approximate dates to many works of art stemming from Africa. In cases where these dates apply to objects which depict musical instruments, we are able to get a clearer picture of the history of musical instruments in Africa. For example, sculptured figures from Benin, Nigeria, showing musical instruments have been dated from the 16th and 17th centuries. The figures, and the instances shown can be compared with more recent examples from the Yoruba, and the history of musical instruments types can be outlined

In the field of anthropology, the matter of tribal origins, migrations, and settlement patterns may be compared with musical instrument and musical style similarities. In this way, we find that there are sometimes interesting parallels, but on the other hand, divergences which may give rise to new speculation concerning cultural patterns in Africa. For example, a number of similarities, but also a number of differences exist between the Hausa and Yoruba of Nigeria with respect to their musical instruments and musical performance techniques. These differences and similarities indicate prolonged cultural contact, but at the same time a preservation of essential differences on the part of these two peoples, who have been neighbors for 500 years—perhaps longer.

In the matter of language studies, we find that where there are tonal languages, and where close similarities exist between languages of neighboring peoples, the musics often have basic similarities The Yoruba sub-tribes, for instance, speak several dialects of a common language In music, we find an overall common basis between the various musical styles of the Yoruba sub-tribes with, however, a few interesting differences For example, choral harmony is common in one sub-tribe, but not in the others.

On a broader basis, however, the picture is less clear. For example, the Bantu-speaking tribes cover a large area in the Congo and southern Africa. Linguists tell us that their languages are all related In general, however we find that some musical elements are shared and some are not Some tribes have xylophones, for instance, some do not. Some use slit drums to send messages and some do not Some sing in unison, some in choral harmony.

In the matter of oral history, we are concerned not so much with establishable fact as we are with belief and tradition. In many cases throughout Africa south of the Sahara, it is the musician to whom one must go to hear oral history It is often his duty to sing the genealogy of a chief, to sing a migration legend, to tell or drum out the attributes of a legendary historical or mythical figure

Here it does not concern us so much, for instance, whether we believe that the Yoruba King-God Sango was the fourth King of the Yoruba empire and invented a special drum which is used in his worship The point is that this belief is widely held among the Yoruba. To understand their culture we must understand the concept of a king who became a god, who may terrorize or gratify, and who is worshipped with a particular kind of dancing and drumming

Furthermore, in the case of Sango, legend and history merge. By collecting variants of the Sango legend we can note the various differences in them and form some conclusions as to the kind of person Sango may have been. We can also estimate his dates to a certain extent—the historians estimate that he lived in the 15th century

To give some experience in this topic, an exercise in analyzing oral tradition is necessary We have supplied a legendary history for this purpose, but any similar oral history will suffice. The one we have supplied is fictional, but it is patterned after actual legends such as one might hear in a west African village One essential difference is that this example is very simple An actual historical legend would probably cover many more generations and include personal relationships of a more complex nature than those given here

The points to stress in doing the exercise are the following:

1. An oral history normally exists in several versions The investigator must seek as many versions as his limitations permit. One version is usually insufficient.
2. After collecting the versions, look for the points of difference and of similarity.
3. Do not assume that any one version is any more correct than any other unless there is evidence on which to base such an assumption.
4. Establish a list of persons named, in their chronological sequence
5. Compile a list of events or situations mentioned and connect these with the persons named in the chronology

6. Weigh the evidence and make conclusions, based on statements that are given by a majority of the informants.

7. Comments should be made concerning the differences between the versions, and any remarkable statements made in a particular version.

8. Remember that the informant is often a musician, and often a creative person who specializes in making a tale or song a beautiful, poetic, expression. Thus, the aim may be said to be that of preserving tradition, and also of enriching it.

EXERCISE

Suggested Routine:

Have one copy of the original made. Select one class member to learn it, adding his own extension at the point indicated. He is to learn it in one week and burn the original. Then, before a weekend (or allowing for two to three days), he is to tell the legend to three other class members. They may take notes, but are not allowed to compare notes. He is to tell the legend to them twice, once in the morning and once in the evening. They may not ask questions (They can ask him to slow down or repeat, however). Tape record both of his sessions, so that a record is available of both of his statements of the legend to them. Each informant now is on his own to learn the legend. They are not to cooperate. Additions can be made. Poetry can be included. Parts can be sung--but each informant is to try to preserve his own interpretation of the legend. At the next class session all four versions will be given. The class will first divide into four sections, each section to hear one of the four versions and take it down in notes. Each section is free to question their informant, to make sure they have his version as accurately as they can get it. Then each section selects a spokesman to read their informant's version to the class. The class then reassembles to hear the spokesman and discuss the entire process. The original is not to be considered as any more or less "correct" than the four versions.

Discussions should focus on:

1. Points on similarity
2. Differences
3. Chronology
4. Sequence of events
5. Embellishments and additions

All the members of the class then write a short paper (1,000 words or less) analyzing the exercise and the legend. The four informants may write on the role of the informant as they see it.

In evaluating the entire exercise stress that the importance is in understanding oral transmission as a dynamic process and not necessarily in giving a correct rendition of the legend.

History of the Folana Family of Darian

Our first ancestor was the son of the king of Supo. His father had eight sons and many daughters. Our ancestor, Julio, was one of the junior sons. He believed that he was the favorite son, however. His father gave him numerous responsibilities in the palace. He was in charge of the king's orange plantation, for example, and was chief priest of the temple of the god of rivers. When the king became very old his other sons began trying to acquire supporters among influential townspeople. The king soon died, and a dispute ensued among his sons as to who would be the next king. The eldest son, Lana, was killed, and blame was placed on our ancestor by his elder brother, Melano. The case was brought before the senior chiefs, and due to the intrigue among the brothers, another brother was chosen as regent. Our ancestor, feeling he was the rightful regent, left the town with his supporters.

They first settled in Iwana, near the river Orio. They found that the land was poor, however, and moved to Darian. Here they stayed peacefully for four generations, and established an orange plantation at the foot of Ando mountain. Julio, Manlo, Palyga and Sanda ruled. During Sanda's reign a large band of Nandi refugees from the north came and asked the king's aid in recovering their homeland. They had been invaded by the king of Supo. Sanda decided to help them, partly out of a desire to avenge his forefather, Julio. The two camps joined forces and recovered the Nandi homeland. In return for Sanda's aid, the Nandi prepared a copper crown and gave 17 thoroughbred horses and promised a yearly payment of 16 headloads of cotton and rice. This bounty was paid every year until the reign of Salumi, our present king's grandfather.

The Nandi also offered a gift of land to our people, in a fertile valley on the other side of Ando mountain. King Sanda established a settlement there, headed by his second son, Jani. The settlers started an orange grove, and also found an iron deposit. Koro, a smith from the Nandi tribe, taught them the blacksmith's trade and they have been making and trading in tools ever since. Their town is called Mari, and one of their first king's daughters became a wife of Salumi.

Our present king, Adelubi, is the grandson of Salumi and son of Modak. His mother also came from Nandi land and his father's mother was a settler from our original homeland in Supo. Her father was the priest of the iron god in Supo and he established our first shrine to this god in our town.

ADD YOUR OWN STATEMENT HERE--NOT WRITTEN: About 50 words in this same style. You are to fill in any gaps you wish to. For instance, there could be two or three kings who did various things between the time of Sanda and Salumi.

(no p.105, 106)

MUSIC IN YORUBA SOCIETY

Darius Thieme

In using this unit, it will probably be necessary also to refer to the unit on Yoruba musical instruments. The description of the instruments and their use are given in that unit and will not be repeated here. Short identifying terms and phrases are used in this unit to clarify the type of instrument being discussed. Further details also may be found in *A Descriptive Catalogue of Yoruba Musical Instruments,* by Darius L. Thieme (Ph. D. Dissertation, Washington, D. C. Catholic University of America, 1969)

Music penetrates at all levels of Yoruba traditional society. There are few social events involving a group of participants where music could not be included. Traditional ceremonies including music honor various occasions, from the naming ceremony following birth to the funeral. Music accompanies a panoply of group activities, such as the religious festival and the market day. Drumming or other forms of music may be used along with some kinds of work activity and informal songs of amusement or entertainment may be sung during periods of relaxation at work or following work.

In terms of day to day life in a Yoruba farming town, an event including the use of music is likely to occur on the average of once a day. Such events will vary in their content, significance, and number of participants. The organization of the music is dictated by tradition, and by the symbolic, emotional, and aesthetic content of the event.

There may be solo *dundun* drumming at a shrine devoted to a fertility deity (the *dundun* is a pressure drum. It has a wooden body, carved in the shape of an hourglass, with one membrane over each end of the drum). Such an event could involve only one active participant--the drummer himself. There may be a short devotional service to Sango (pronounced "Shango"), the god of thunder, in a family shrine. This service may involve a priest, priestess, and a few worshippers, and include the singing of praise hymns and devotional songs. Comparatively minor events of these kinds are likely to take place on the regular worship day for the particular deity, which occurs every fifth day.

There may be informal kannango (a small pressure drum) drumming at the market place. A drummer sometimes comes to the market to serenade the women buying and selling food. A small instrumental ensemble may perform at a naming ceremony for a newborn child, or at the wedding announcement party. A small procession in the town usually takes place in connection with the wedding itself. This is usually led by a group of *dundun* drummers, and occurs when the new bride, dressed in her newest and finest clothes, parades to her new home. She may be accompanied by women of about her own age from her own compound.

Larger events include the major annual religious festivals, comprising those of the Moslem and Christian calendars, as well as traditional religious festivals. The relative importance of the various festivals will vary from town to town. For example, in Oyo perhaps the most important festival of the year is the Sango festival, as the Alafin, or King, is reputed to be the direct descendant of Sango. In Iwo, on the other hand, the Moslem festivals of Ramadan and Eid-El-Fitr were the most important for the town (during 1964-66).

During the major annual festivals, most of the inhabitants of a particular town will participate in one way or another. Relatives often return to their home town and home compound, and festival observances are held in the major compounds of the town. Music and dancing accompany religious services, and street processions are common. Depending on the festival, exhibition dancing, praise singing, and group devotional singing are often performed in the ruler's palace courtyard, or in the market place.

Major social events which are not scheduled on an annual basis include funerals of chiefs and important persons, and installation ceremonies for chiefs and rulers. These may take on the character of a religious observance in some circumstances. For example, the ruler of one town claims to be a direct descendant of Ogun, the god of iron. Thus, when a new ruler is installed, the ceremony is dedicated to the god of iron. It therefore is a religious as well as a social occasion.

These then, are the principal categories of events. The next questions are, how is the music organized for these events, and where does the performer fit in? First, for the events involving few performers, in some cases a kind of implied organization may exist. For example, just as nobody has to tell a nine-year-old boy that he does not have to go to school on Saturday, so one *dundun* drummer may have the duty of playing solo drum music at a fertility deity's shrine every fifth day. Nobody has to tell him to do this—and in a sense, no week-to-week (or event-to-event) organizing is necessary. Also nobody has to tell him what sort of music he is supposed to play. The occasion dictates this. He will play historical and praise poetry in honor of the deity, and perhaps also in honor of the head of the compound in which the shrine is located. In addition, the event itself does not need much organization, as there is only one participant—the drummer. Thus, the event will consist solely of his performance. The time is set by tradition: usually just before dawn.

A slightly more complex situation, such as the bridal procession, calls for a somewhat greater degree of organization. First of all, the date itself must be set. When this is done, the drummers can be contacted. In central Yoruba country, *dundun* drummers are usually preferred for this event. In a town of any size there is often more than one compound that practices *dundun* drumming, and several master drummers who lead ensembles. One of these master drummers will provide the processional music on the date specified. It will be up to him to choose the appropriate music and get the ensemble together. They may practice before the event if the leader feels it is necessary.

The kind of music that would be appropriate in a situation of this sort would relate primarily to the principals involved. Thus, for example, if the bride's compound is a traditional hunters' compound, traditional hunters' music probably would be used at some point. This is fast, somewhat excited music, with plenty of crossed beats and syncopation, and some improvising. It calls for considerable technical facility on the part of the drummers. Also, moderate tempo, somewhat relaxed processional music would be appropriate. This would enable the bride to walk gracefully and proudly. The drumming would be combined with praise songs talking about the bride, her virtues, her beautiful new clothes, and about her parents and their praiseworthy qualities.

It would be up to the leader to make sure that the group was ready, and was present at the proper time. As the procession progressed, the drummers would play the music they had prepared, with the leader signaling changes of tempo and mood. The leader would also drum out the new wife's name, her father's, their genealogy, and suitable drum proverbs referring to marriage, family life, and children. (For example: *Eni fun ni l 'omo pari ore*. Translation: One who offers his daughter in marriage performs the highest act of kindness).

Special events, such as the informal dance party, the bridal procession, the funeral celebration, and the naming ceremony are somewhat flexibly organized. Their scheduling usually is up to the principals (except for the funeral), sometimes in consultation with a divination priest. The choice of music also is often left to the principals. For example, in towns and cities "highlife," *juju*, and *sakara* (urban popular music types) ensembles may perform for informal parties, while a *dundun* band would usually be preferred for a wedding procession in a rural town.

At a social dance, the music may be organized by a master of ceremonies or chairman. He may make a short speech in honor of the principals and call upon the musicians to alternate in playing various kinds of dance music for the guests. Thus, he may call for a fast dance, a slow dance, one in which partners are exchanged, one calling for a display of dancing ability by the better dancers in the group, etc.

The organization of a major event, such as a religious festival, is far more complex. The music and dance are integrated with the religious elements of the festival, and all must be in keeping with customary practices for the festival. In general, one person has the ultimate responsibility for the festival, and he must make sure that all of its nuts and bolts are in their proper places. In this he may have assistance, provided by oral historians (persons whose duty is to remember, recite, or sing historical legends, chronicles, genealogies, and the like), elder priests and priestesses, and other qualified persons.

For example, let us consider some aspects of the Sango festival at Oyo. Firstly, the dates are set by a priest who practices Ifa divination. Secondly, the musicians must be *bata* drummers, as this drum is sacred to Sango (the *bata* drum is conical, with two membranes, and has fixed pitches). Special dancers come from the ranks of priests and initiates of the Sango religion. A highly specialized kind of exhibition dancing must be performed, at times inducing a state of trance. The dance requires rapid, angular, forceful body movement and is tightly synchronized with the master drummer's part: drummer and dancer work very closely together. A highly stylized kind of singing is performed by Sango priestesses. A tense throat is used, and vocal tremolo embellishes the melodic line.

When the date has been set for the beginning of the festival, the heads of compounds are notified. Nobody will need to tell the priests, priestesses, musicians, singers and dancers what sort of music is appropriate. This is all dictated by tradition. They will prepare their portion of the festival, and will appear at the proper time, as required, to perform in accordance with custom.

During the festival, a religious ceremony will include the sacrifice of a goat. There will be praise and historical singing, performed by a chorus led by a priest or a priestess, and accompanied by the *bata* drums. Then there will be rejoicing in dance, followed by more priase singing, drumming, and the specialized exhibition dancing of the priests.

The responsibility for providing food for all of the participants and invited guests rests with the King, the Alain of Oyo, and his wives. He also provides fees for the principal celebrants and the performers, the various materials needed as gifts and propitiation for the Sango shrine, and the sacrificial items required (including the goat).

The event is organized on several levels. It is the king's ultimate responsibility to see that all portions of the festival are observed properly. The divination priest sets the date and advises on procedures, the priests and master drummers organize the music and dance, the chief priest organizes the sacred portion of the festival and also advises on procedures, and the king's household prepares to welcome visitors and guests and offer food and drink to the guests and participants.

Speaking of the percussion music itself, *bata* drumming is perhaps more cohesively organized and more closely related to the emotions and symbolism of the event than any other kind of Yoruba music. The instrumental ensemble is very tightly organized. Two principal drums, the leader and assistant leader, share the function of imitating speech. Their two parts are interdependent. Two small accompanying drums play interlocking parts in a rapid tempo, providing a constant, forceful background for the two lead instruments.

The tempo and dynamics of the drum music are suited to the role of serving as a background to a multifaceted religious, artistic, and emotional expression in honor of Sango. The music is loud, "hot," powerful, shocking, and tense. This fits the tempo and movement of the dance, and, in turn, the temperament of Sango. Sango is feared and respected as god of thunder, a vengeful, powerful and emotionally highly volatile person, who can nevertheless be counted on for help in times of despair, and who rewards faithful believers.

The singing also evokes the life-style of Sango. Tense, dramatic vocal production is used to sing lyrics attesting to Sango's accomplishments and his control of fire and lightning. Long, narrative poems may be sung giving evidence of Sango's prowess, his wrath, his forceful good deeds, and his deification (by one version he lived a short, violent life, was a belligerent ruler, and committed suicide when his people grew weary of his tempestuous reign. In his suicide, however, he did not die, but ascended into heaven—or descended into the earth). All of this lends emotional meaning to the event, and makes it a cohesive experience. It is shared and contributed to by all of the participants, and its unity makes it highly resistant to change.

In *bata* drumming for Sango, and in *dundun* wedding procession music, we see examples of the use of music closely tied to an event. This is one principal characteristic of Yoruba traditional music. It is also tradition-bound, and often mirrors the aesthetic qualities of the particular event. In this respect, *dundun* music is somewhat more flexible than *bata*. Calm, cool, moderately flowing music may be played on *dundun* drums for a serene devotional dance dedicated to a fertility deity. But these same drummers include in their repertoire fast, hot, excited music, sometimes used in connection with the worship of Ogun, god of iron. Relaxed, light entertainment music for informal dancing, royal processional music, and many other types are also included in their repertoire. While *bata* drums do have a certain degree of flexibility, they are most closely associated with events honoring Sango, and with the appearnace of the *egungun* cloth ancestor-masquerade figures.

Thus, we can see that music is very closely related to a particular event in Yoruba society. In most cases, this relationship is very strong—so strong, in fact, that the musical portion of the event is essential. The event would be incomplete without it. In some cases the particular kind of music is dictated by tradition: thus, *bata* drumming is obligatory for Sango religious ceremonies. In other cases, substitutions are permitted: *agere* (barrel-shaped drums with one membrane held in place by pegs) are the traditional drums of choice for ceremonies for the god of iron, but the *dundun* drums are often substituted. And, for informal dances and parties, the choice of ensemble is often left to the host.

Although we have only briefly covered a few different kinds of events, one can see that the responsibility for organizing and preparing its musical portion varies in proportion to the complexity of the event. A solo drummer performing alone in a shrine constitutes a kind of occasion which calls for very little organization. Regular occurrences are set by tradition. On the other hand, a complex major religious festival is organized on several levels, with various responsibilities delegated to the priests, musicians, and dancers, but with one person (usually the person holding the festival) having ultimate responsibility to see that it is observed in accordance with tradition.

(no p 112-114)

SOCIAL ORGANIZATION OF YORUBA MUSICIANS

Darius Thieme

In using this unit, it will probably be necessary also to refer to the unit on Yoruba musical instruments. The descriptions of the instruments and their use are given in that unit, and will not be repeated here. Short identifying terms and phrases are used in this unit, to clarify the type of instrument being discussed. Further details also may be found in *A Descriptive Catalogue of Yoruba Musica Instruments*, by Darius L. Thieme (Ph.D. dissertation, Washington: Catholic University of America, 1969)

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As mentioned in the unit on Music in Yoruba Society, traditional African music is functional. It is tied to an event. The event may have religious, social, or ceremonial significance. In most cases the event would lose significance without the music. Not only that, but to have the event take place, one must have the proper music, played by the proper instruments.

This generalization applies to events that occur at all social levels and from birth to death. The funeral, the naming ceremony after birth, the wedding ceremony, the religious worship ceremony, the procession of a chief, the serenading of a chief by his royal drummers at a major festival, the installation of a chief, in the market, at work, at the farm, at a social dance, for informal entertainment; these are all occasions where a specific kind of music can be played.

We can therefore see that the way music is organized will help us to understand more about the importance of music. It will also give us a closer view of Yoruba society, and the role of the musician in society.

The most popular Yoruba musical instruments by far are the *dundun* and *gangan* double membrane pressure drums, the *bata* double membrane conical drums and the large *sekere* gourd rattles. Among the musicians who play these instruments, musicianship is largely an inherited profession.

The organization of musicianship has its roots at the "compound" level. The compound is the basic Yoruba living arrangement. It consists of a large, multi-room series of houses, often joined in a rectangular design. It usually has a single exterior wall, and a central courtyard or open space. Extensions are often made, and interior walls may be added or taken away to provide for changing needs over a period of time.

An elder male has the title of head of the compound, or *bale*. It is his duty to regulate living arrangements within the compound and settle minor disputes and quarrels. The residents of the compound include his wives, children, descendants and kin including unmarried daughters (upon marriage the wife moves to her husband's compound).

Women have somewhat autonomous roles in the compound. For example, a senior wife may assign duties to the junior wives. A woman may trade in such market items as yams, cloth, chickens, etc. Her husband may give her the capital to begin this enterprise. She may also organize the preparation of ground cereals and grains, and sell the finished product. Elder women are often chief priestesses in various religious sects. Women practice some crafts, such as cloth dyeing. Property, for instance, is shared equally by a man's wives (those with sons) upon his death. They, in turn, divide it among their sons.

In all of these instances, the woman has an active role. She sets prices on market items and on some craft works. She has an important function in many religious ceremonies, and an important role within the compound.

This, in essence, is the basic social structure in a Yoruba compound. There will be an elder head, or *bale,* to whom all are responsible, and there will be a large number of people of various ages, all related to him. They each live in small family units or separate rooms within the compound. In the family, the father is boss. The women, however, have defined responsibilities and prerogatives, especially with respect to household duties, marketing, and certain crafts.

Appeals, discussions, and inter-familial disputes are taken before the *bale,* as are other matters affecting the compound as a whole. An example of the latter would be a discussion of the arrangements for a funeral in the compound: the collection of money for the celebration, hiring musicians, ordering and preparing provisions (food, drink), inviting guests, and other necessary preparations.

Life in a drummers' compound is organized in much the same way. The profession of drumming is inherited in the male line, and all boys born in the compound are normally trained as drummers. There often are a large number of drummers, organized into three or four ensembles, each led by a master drummer, and all residing in the same compound.

The master drummer will have a regular group, with some substitutes who can be called upon if a regular member cannot perform on a specific occasion. The master is responsible for his ensemble, rehearsing it and ensuring that the correct music is played at a particular time. For example, music for the god of iron is very different from that used for a fertility deity. The master, in turn, is responsible to the elder head of the compound. In this way, continuity of drumming practices is maintained.

There are drummers' organizations in all of the major Yoruba towns. These are composed of the elders, or heads of the drummers' compounds. Their chief is called the *arelu,* and the organization usually meets regularly at his house. Sometimes the meeting is held in the king's courtyard. In some cases, the younger drummers are also organized, and send representatives to a local meeting. At the meeting professional matters are discussed, and jurisdictional disputes are settled. In fact, the organization is very similar in function to our musicians' union. A common dispute is the case of an ensemble from another town playing and infringing on the territory of a local group. Disputes of this nature are brought before the *arelu* for his mediation.

Another custom observed is the compulsory savings plan, or *esusu.* All the representatives to the meeting contribute regularly to the plan. At the end of a year of contributions each receives a lump sum representing all of his contributions, less a small service charge for the bookkeeper.

The organizations often meet on a regional basis as well as on a local basis. For example, in one political division, all of the chiefs of drumming in the division meet regularly. Thus, a continuity of tradition is assured by the organizational structure.

As we have seen, the organizational structure is based on the family and the drumming groups within the family. The compound is the next larger unit. It is the housing unit within which lives an extended family, including brothers, sisters, uncles, aunts, wives, children, etc., (and obviously, all the drummers in the compound). The next higher level is that of the chiefs' or other town-wide organization.

An additional feeling of commonality or communion is brought into play by virtue of the fact that the drummers consider themselves related, regardless of compound ties. "All drummers are brothers," is the way they state it. They claim descent from a common ancestor. In some cases this ancestor is felt to have been the first Yoruba drummer, who later was deified as the god of drums and drumming, *Ayan.* A drummer has a given name including the prefix *Ayan* (some common Yoruba drummers' names are: *Ayan*siji, *Ayan*wanle, and *Ayan*tokum).

Despite the emphasis we have given to commonality and organization, one should not get the idea that music does not change. Change is basic to Yoruba music. New instruments are developed, new techniques are introduced, and within the ensemble there is room for variation, exploration, and improvisation.

Change operates within set bounds, however. Thus, for instance, in a drum group the master usually improvises and one of the assisting drums may alter his part occasionally. Also, gradations of accents and dynamics are used, and a minor variation or an embellishment may be included in an otherwise unchanging rhythm. The master improvises, but the improvisation must be applicable to the context. Thus, a proverb appropriate during a Sango religious ceremony probably would not be appropriate at another time.

Before we close the topic of organization we should mention that Yoruba music is organized in other ways, different from those outlined above. The above discussion applies mainly to *dundun, gangan,* and *bata* drummers, and, in some respects, to *sekere* rattle players.

The age-group is a common west African basis for organization. It consists of a group of persons, of similar ages, usually from the same village or town. In one Yoruba area (Ado Awaiye) some musical groups were organized in this way. For example, there was a young persons' association that formed an instrumental group to play social dnace and light entertainment music. There also was a group of older men who had formed an ensemble. They played a locally popular kind of music called *shakara* which used rattles smaller than the larger *sekere.*

In compounds where a fertility deity is worshipped there are often a set of large drums used especially for this purpose. The drummers will be followers of the same cult. The musicians, however, are often not professionals in this case. They rarely practice. There is little need to, as their services are needed urgently only a few times in a year. The worship itself will be organized by the priests and priestesses in the compound who may or may not meet withother priests and priestesses in other towns. This kind of organization applied to some other deities also—particularly those where worship was organized at the compound level.

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(no p. 119 + 120)

TRAINING AND MUSICIANSHIP AMONG THE YORUBA

Darius Thieme

A boy born in a drumming compound is trained by his father, or sometimes by an uncle or an elder brother. This person normally is a master drummer. The boy begins his training by learning simple accompanying rhythms. He is often given his own practice instruments. When he has learned to accompany adequately, he will be allowed to come along and perform in an ensemble.

At the same time he will begin to learn the art of imitating speech on the drum. This is done in different ways, depending on the instrument. The basic principle remains the same, however. In the Yoruba language syllables are spoken at different pitch levels. The combination of the different pitch levels affects the meaning of words and phrases. Any good drummer can play a number of different pitches and various tonal shadings, accents, and other coloristic effects. These are used in combinations to duplicate the pitch levels, rhythm and accents of speech.

When the young drummer has learned to imitate speech with his drum he may do this informally among his friends. He may also be permitted to go to the market with a small drum to play by himself for the food buyers and sellers. When he is sufficiently advanced, he may take a position as assistant leader in an ensemble. On occasion, he may "sit in" as leader of an ensemble. When his father or his teacher feels he is ready to lead, he may form his own ensemble. His father may provide him with his first *iya'lu dundun* or *iya 'lu bata*—the "mother drum," used by a leader in the *dundun* or *bata* drum groups.

The organization of the group of drummers is based on the strict and firm leadership role of the master drummer. He signals rhythm changes, comments on the dance, and keeps the group together. Usually the leader is the best and most experienced drummer in the group. The beginner or least experienced member will often be assigned a subordinate part; he may simply "double," or play the same rhythm as an elder brother in the ensemble. The second best player may be assigned the part of assistant leader, with three or four additional accompanying drums included in the group.

On formal occasions or performances at religious services, ensembles are sometimes composed entirely of master drummers. In this way, the status of the musicians adds to the dignity of the occasion. At the same time, the presence of master drummers playing all of the parts in the ensemble assures a precise and meaningful performance of the music.

Thus, training in ensemble performing begins when the child is quite young. He advances through the various stages of proficiency at his own speed. Each ensemble drummer takes his individual place in the group, and each is respected as an equal member, once he has passed the level of apprenticeship.

A Yoruba proverb states that "we cannot all be masters." This maxim applies also to drummers. Not every drummer can become a master, but the master needs effective support from the ensemble in order to give a good performance.

Boys usually are trained and encouraged to follow the profession. Girls usually are not trained or encouraged. Nevertheless, it is believed that a woman inherits the ability to drum, and passes this ability on to her children. When she marries, she may marry outside of the drumming family. Nevertheless, her sons will normally be given drummers' names (in addition to the names given by her husband and his father). Also, if she wishes, or if her father requests it, one or more of her sons may be sent to the drummers' compound to live and receive training as drummers.

As we mentioned, women are usually not trained as drummers. One sometimes sees women drummers, however. This occurs very seldom, but often enough to contradict a misconception which has arisen that only men are drummers.

Howard University

College of Fine Arts

Project in African Music

TEACHING MATERIALS ON AFRO-AMERICAN COMPOSERS

Norma McCray

123 (no p.124)

HARRY THACKER BURLEIGH (1866-1949)

Harry Thacker Burleigh, singer, composer and arranger, was one of the most distinguished and noted Negro musicians of his time. He was born in Erie, Pennsylvania on December 2, 1866.

His parents were in the employ of the wealthy Russell family in Erie who invited the eminent artists of the day to perform in their home. Harry revealed an early interest in music by taking advantage of every opportunity to hear the artists who were the guests of the Russells. On one occasion the noted Teresa Carreno and Mrs. MacDowell, mother of the composer, Edward MacDowell, were invited to the Russell home.

In 1892, friends made it possible for Harry to go to New York, and through Mrs. MacDowell's interest he obtained a scholarship to the National Conservatory of Music then under the direction of Anton Dvorak. While there, Burleigh and Dvorak became fast friends. Burleigh sang some of the old plantation songs for Dvorak repeatedly and was convinced that the second theme of the first movement of Dvorak's *Fifth Symphony* was based on "Swing Low, Sweet Chariot," a spiritual that Dvorak especially liked to hear him sing.

Although the scholarship paid his tuition, Burleigh had to support himself. He accomplished this by singing, training Negro church choirs, and by working summers in a hotel in Saratoga, New York. Even though some of the parishioners objected to Burleigh because of his race, he was selected from sixty trained applicants to be the baritone soloist at St. George's Episcopal Church in New York City in 1894. Some six years later, in 1900, the singer was selected baritone soloist at New York's Temple Emmanuel, one of the country's wealthiest synagogues. He served in both these posts for more than 25 years.

After studying singing, harmony, and counterpoint at the National Conservatory, Burleigh became an instructor there and established himself as a singer. The demand for his performance at private musicales and in public grew to such an extent that he left his post at the Conservatory and devoted his time to singing. His singing career afforded him the opportunity to travel extensively and a highlight of his career was a command performance before King Edward VII of England in London.

Burleigh turned to composition and to the arrangement of Negro spirituals for use in the concert hall. Through the efforts of George Maxwell, managing director of G. Ricordi and Company from 1911 to 1931, Burleigh's art songs and settings of Negro spirituals became known internationally. Burleigh was a long-time reviewer for Ricordi and Company.

During his lifetime, Burleigh was a great friend of the Afro-English composer, Samuel Coleridge-Taylor, and an interpreter of many of his songs. Deeply saddened by the untimely death of his friend, Burleigh was among those who participated in the memorial testimonial concert for Coleridge-Taylor given on January 13, 1913 at Jordan Hall in Boston.

Harry T. Burleigh gave valuable service in New York as a singer during World War I. William H. Richardson featured his art songs while donating his services free of charge as concert soloist and director of Community "Sings."

Howard University conferred the honorary Doctor of Music degree upon Harry T. Burleigh, and in 1917 he was given the Spingarn Award for distinguished contributions to the progress of the Negro in music. He died in 1949.

SOME COMPOSITIONS BY HARRY T. BURLEIGH

SONGS

ACHIEVEMENT SONG
Poem by Frances Bacon Paine
New York: William Maxwell Music Company, 1905

AND AS THE GULLS SOAR (F, A-Flat)
Poem by Frances Bacon Paine
New York: William Maxwell Music Company, 1905

APART (B-Flat, D-Flat)
Poem by Frances Bacon Paine
New York: William Maxwell Music Company, 1905

DREAMLAND
Cradle Song. Words by Louise Alston Burleigh
New York: William Maxwell Music Company, 1905

THE DREAM LOVE (High Voice)
New York: G. Ricordi and Company, 1923
Publ. No. NY 363-4

ETHIOPIA SALUTING THE COLORS
Words by Walt Whitman. The poem is a brief ballad of Sherman's march to the sea. The Union soldier sees an old Negro woman looking out from the doorway of her hovel and curtsying to the regiments. She understands nothing of the mighty drama that is being enacted for her sake, but the soldier catches glimpses of the epic in which he is an actor—that of the peaceful farmer called from his mowing to right the ancient wrong of two continents. The music moves upon the discordant tread of the marching army. A barbaric melody calls to mind the dark continent whence it and "Ethiopia" were both fetched over sea and now and then the opening phrase of "Marching Through Georgia" enters to give life to the picture.

THE GREY WOLF
Words by Arthur Symons. This song is a long declamatory scena designed for a robust, dramatic voice. The mood of the piece is heroic. The voice part is written with sensitive regard for the dramatic values of the words and the accompaniment with its constantly shifting harmonic scheme well expresses the emotional surge underneath. In this song, one finds one of the composer's most typical devices, the repeated use of brief dramatic snatches—now entwined in the polyphonic structure and again dominant in the treble—toward a culminating emotional effect.

HEIGH HO!
Words by James E. Campbell
New York: William Maxwell Music Company, 1904

THE HOUR GLASS
"The Hour Glass" has a certain dignified sentimentality, with its chorale-like theme and its quotation from the Dresden liturgy.

I LOVE MY JEAN (E-Flat)
Poem by Robert Burns
New York: William Maxwell Music Company, 1904

IF LIFE BE A DREAM (D, F)
Words by Frank L. Stanton
New York: The William Maxwell Music Company, 1904

IL GIOVANE GUERRIERO (THE YOUNG WARRIOR)
Words by James Weldon Johnson
New York: G. Ricordi and Company, 1916
Publ. No. 16783

"The Young Warrior" was composed shortly after the opening of World War I to words by James Weldon Johnson, who was minister to Nicaragua under President Roosevelt. The lyric is the appeal of the young volunteer to his mother to think not of him but of the work he is to do. The song has the enthusiasm of the mob in its expression of patriotism.

JEAN (B-Flat, D-Flat, E-Flat)
Words by Frank Stanton
New York: The William Maxwell Company, 1903

JUST A-WEARYIN' FOR YOU (D-Flat, F)
Poem by Frank L. Stanton
New York: William Maxwell Music Company, 1906

JUST BECAUSE (B-Flat, D)
New York: The William Maxwell Music Company, 1906

JUST MY LOVE AND I (D, F)
Boat Song. Words by Louise Alston Burleigh
New York: William Maxwell Music Company, 1904

THE LITTLE HOUSE OF DREAMS
Words by Wallace Peach
New York: G. Ricordi and Company, 1935
Publ. No. N. Y. 340 4

LOVELY, DARK AND LONELY ONE
Poem by Langston Hughes
New York: G. Ricordi and Company, 1935
Publ. No. N. Y. 1014

LOVE'S DAWNING (F, A)
Poem by Louise Alston Burleigh
New York: William Maxwell Music Company, 1906

LOVE'S GARDEN
Poem by M. Heuchling
New York: William Maxwell Music Company, 1902

LOVE'S LIKENESS
Poem by Madge Marie Miller
New York: G. Ricordi and Company, 1927

LOVE'S PLEADING
Poem by Leontine Stanfield
New York: William Maxwell Music Company, 1904

MAMMY'S LI'L' BABY (D, F)
Cradle Song. Poem by Louise Alston Burleigh
New York: William Maxwell Music Company, 1903

MAYDAY BOAT SONG (B-Flat, D)
Words by Laurence Hope
New York: William Maxwell Music Company, 1906

MEMORY

NOW SLEEPS THE CRIMSON PETAL (B-Flat, D-Flat)
Words by Tennyson
New York: William Maxwell Music Company, 1908

O LOVE OF A DAY (E-Flat, G)
Poem by Randolph Hartley
New York: William Maxwell Music Company, 1905

O PERFECT LOVE (F, A-Flat)
Wedding song. Words by D. F. Blomfield
New York: William Maxwell Music Company, 1904

O WHY ART THOU NOT NEAR ME (E-Flat, G)
Serenade Song.
New York: William Maxwell Music Company, 1904

ONE DAY
Words by Mary Blackwell Sterling
New York: William Maxwell Music Company, 1904

PASSIONALE
The words are by James Weldon Johnson.
The four songs grouped under the general title "Passionale" are:
"The Glory of the Day Was in Her Face"
"In the Wood of Finvara"
"By the Pool at the Third Rosses" (Words by Arthur Symons)
"The Prayer"

PERHAPS (A-Flat, F)
Words by Louise Alston Burleigh
New York: William Maxwell Music Company, 1906

PILGRIM
Sacred song. Words by Lawrence Perry
New York: William Maxwell Music Company, 1908

REQUEST (E-Flat, G)
Words by Laurence Hope
New York: The William Maxwell Music Company, 1905

RING, MY BAWNJER, RING (Medium Voice)
Words by James E. Campbell
New York: G. Schirmer, 1902

SINCE MOLLY WENT AWAY (C, E-Flat)
Words by Frank L. Stanton
New York: William Maxwell Music Company, 1907

THE SOLDIER
Words by Rupert Brooks. The words are taken from Brook's sonnet, "If I should die, think only this of me." It is a song about a soldier who is about to die, and the tramp of the funeral march is never long absent from its accompaniment. "Rule Britannia," the "British Grenadiers," and the English national anthem appear in the voice part of the accompaniment.

SOMEWHERE (For Soprano)
Words by James Whedon
New York: William Maxwell Music Company, 1907

SONGS OF LAURENCE HOPE
Worthwhile
The Jungle Flower
Kashmiri Song
Among the Fuchsias
Till I Wake
New York: G. Ricordi and Company, 1915

SOUTHERN LULLABY
Words by George V. Hobart
New York: G. Ricordi and Company, 1920
Publ. No. N. Y. 22

THREE SHADOWS

THROUGH LOVE'S ETERNITY (F, A-Flat)
Poem by C. C. Stoddard
New York: William Maxwell Music Company, 1906

THROUGH PEACE TO LIGHT (D-Flat, F)
Sacred Song. Poem by Adelaide Proctor
New York: William Maxwell Music Company, 1905

THY HEART (For Mezzo Soprano or Baritone)
Words by A. V. Williams Jackson
New York: G. Schirmer, 1902

TIDE (D-Flat, F)
Poem by Frances Bacon Paine
New York: William Maxwell Music Company, 1905

THE TREES HAVE GROWN SO SINCE YOU WENT AWAY (high Voice)
Words by John Hanlon
New York: G. Ricordi and Company, 1923
Publ. No. 358-4

TWO WORDS (F, A-Flat)
Words by Edward Oxenford
New York: William Maxwell Music Company, 1908

WAITING (F, D)
Poem by Gilbert Dickinson
New York: William Maxwell Music Company, 1904

THE WAY OF THE WORLD (C, E-Flat)
Poem by Frank L. Stanton
New York: William Maxwell Music Company, 1904

YOU ASK ME IF I LOVE YOU (B-Flat, A-Flat)
Words by Lillian Bennett Thompson
New York: William Maxwell Music Company, 1907

YOU'LL GIT DAR IN DE MORNIN' (For Medium Voice)
Words by F. L. Stanton
New York: G. Schirmer, 1902

CHORAL WORKS

CHRIST BE WITH ME
Words from St. Patrick's Breastplate
Four four part chorus of mixed voices.
New York: G. Ricordi and Company, 1929
Publ. No. N. Y. 833

ETHIOPIAN PAEAN OF EXULTATION
A short choral ode for mixed voices with piano accompaniment.
New York: G. Ricordi and Company, 1921
Publ. No. N. Y. 107

I HOPE MY MOTHER WILL BE THERE
Vesper Hymn. Arranged for mixed voices. A cappella.
G. Ricordi and Company, Inc.

MR. BANJO
Creole Song. Arranged for mixed voices.
New York: G. Ricordi and Company, Inc., 1934
Publ. No. N. Y. 952

Melody and words of the first verse are from a plantation in St. Charles Parish, Louisiana. Words of the second and third verses are by Harry T. Burleigh's son, Alston Burleigh.

O SOUTHLAND
Words by James Weldon Johnson
Chorus for mixed voices.
New York: G. Ricordi and Company, 1919
Publ. No. 116467-6

SOME NEGRO SPIRITUALS HARMONIZED BY HARRY T. BURLEIGH

BALM IN GILEAD (Low - High)

BY AND BY

DE GOSPEL TRAIN (High)

DEEP RIVER

DIDN'T IT RAIN (Low - High)

DON'T YOU WEEP WHEN I'M GONE (Words from Jeremiah 22, 10)

DIDN'T MY LORD DELIVER DANIEL?

EV'RY TIME I FEEL DE SPIRIT (High)

EZEKIEL SAW THE WHEEL

GO DOWN IN DE LONESOME VALLEY

GO DOWN MOSES (Words from Exodus XIII; Low - High)

HARD TRIALS (Words from Matthew 24:21; Matthew 8:20)

HEAV'N, HEAV'N (High)

HE'S JUS' DE SAME TODAY (Words from Exodus 14:22; I Samuel 17:49; Low-High)

I DON'T FEEL NO WAYS TIRED (Words from Hebrew 11:14, 16)

I KNOW DE LORD'S LAID HIS HANDS ON ME

I STOOD ON DE RIBBER OB JERDON

I WANT TO BE READY (Words from Rev. 21:16; Acts 2)

JOHN'S GONE DOWN ON DE ISLAND (Words from Revelations; High - Low)

JOSHUA FIT DE BATTLE OB JERICHO

LET US CHEER THE WEARY TRAVELER (Low - High)

LITTLE DAVID, PLAY ON YOUR HARP (High Voice)

MA' WAY'S CLOUDY

MY LORD, WHAT A MORNIN'

NOBODY KNOWS THE TROUBLE I'VE SEEN

O PETER, GO RING-A DEM BELLS (F, A-Flat)

O WASN'T DAT A WIDE RIBBER

SINNER, PLEASE DON'T LET THIS HARVES' PASS

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

STEAL AWAY (High Voice)

SWING LOW, SWEET CHARIOT (Low-High)

'TIS ME, O LORD (STANDIN' IN DE NEED OF PRAY'R)

WADE IN DE WATER

WEEPIN' MARY (John XXII; Low - High)

YOU MAY BURY ME IN DE EAS' (Low - High)

LITTLE CHILD OF MARY

From the Negro Spiritual "De New-Born Baby"
Words and music adapted and arranged by H. T. Burleigh
New York: G. Ricordi and Company, Inc., 1932
Publ. Numbers N. Y. 888-889. Editions in E minor and G minor

NEGRO SPIRITUALS ARRANGED FOR SOLO VOICE

DON'T BE WEARY TRAVELER
New York: G. Ricordi and Company, Inc., 1928
Publ. No. N. Y. 746

GIVE ME JESUS
New York: G. Ricordi and Company, 1926

GO TELL IT ON THE MOUNTAIN
Publ. No. N. Y. 696

HEAR THE LAMBS A-CRYIN'
Publ. No. N. Y. 641-5, 1927

I GOT A HOME IN-A-DAT ROCK
New York: G. Ricordi and Company, Inc., 1926
Publ. No. N. Y. 543

I'VE BEEN IN DE STORM SO LONG
New York: G. Ricordi and Company, Inc.
Publ. No. N. Y. 695

LONESOME VALLEY
New York: G. Ricordi and Company, Inc., 1926

O ROCKS DON'T FALL ON ME (High)
New York: G. Ricordi and Company, Inc., 1922
Publ. No. N. Y. 270-5

STAND STILL JORDAN
New York: G. Ricordi and Company, Inc., 1926

NEGRO SPIRITUALS ARRANGED FOR MIXED VOICES

BALM IN GILEAD
Harmonized by Harry T. Burleigh; Arranged by Ruggiero Vene
Words from Jeremiah VIII:22
New York: G. Ricordi and Company, Inc.

BEHOLD THAT STAR
Christmas Spiritual for Mixed Voices
New York: G. Ricordi and Company, 1928
(G. Ricordi and Company's *Collection of Part Songs and Choruses* for Mixed Voices, N. Y. 785)

EV'RY TIME I FEEL THE SPIRIT
For four part chorus, mixed voices
New York: G. Ricordi and Company, 1925

HEAV'N, HEAV'N
Arranged for mixed voices
New York: G. Ricordi and Company, 1921

I'M A-ROLLING (SATB)
New York: G. Ricordi and Company, 1924
Publ. No. N. Y. 421

MY LORD, WHAT A MORNIN'
For mixed voices (SATB) A cappella.
New York: G. Ricordi and Company, 1924
Publ. No. N. Y. 412-6

THREE NEGRO SPIRITUALS
Father Abraham
So Sad
Didn't My Lord Deliver Daniel?
Arranged for four part mixed chorus. A cappella.
New York: G. Schirmer, 1916
Publ. Numbers 26317-19
G. Schirmer's Secular Choruses Numbers 6503-05

TWO NEGRO SPIRITUALS
Dig My Grave
Deep River
For four part mixed chorus
New York: G. Schirmer, 1914
Publ. No. 24603

WHILE SHEPHERDS WATCHED THEIR FLOCKS
Christmas Anthem. Words by N. Tate.
Four part song for mixed voices.
New York: William Maxwell Music Company, 1904

FOR MALE VOICES

A FATUOUS TRAGEDY (TTBB)
New York: G. Ricordi and Company, 1928
Publ. No. N. Y. 714

AIN'T GOIN' TO STUDY WAR NO MO' (TTBB)
Words by H. T. Burleigh; Arranged by R. Vene
New York: G. Ricordi and Company, 1955

BRING HER AGAIN, O WESTERN WIND
Words by W. E. Henley; Chorus for Men's Voices
New York: G. Ricordi and Company, Inc., 1930

BY THE POOL AT THE THIRD ROSSES
Words by Arthur Symons
Music by Harry T. Burleigh; Arranged for male voices by James Haupt
New York: G. Ricordi and Company, Inc., 1934

HO, RO! MY NUT-BROWN MAIDEN
Old Highland melody arranged for men's voices
G. Ricordi and Company, 1930
Publ. No. N. Y. 847

JUST YOU
Words by Madge Marie Miller; arranged for male voices
New York: G. Ricordi and Company, 1921
Publ. No. N. Y. 149

MATTINATA ('TIS THE DAY) by Leoncavallo, Ruggiero
Arranged for male voices by Harry T. Burleigh
New York: G. Ricordi and Company, 1932

SOME RIVAL HAS STOLEN MY TRUE LOVE AWAY
Traditional Surrey Song arranged for male voices
New York: G. Ricordi and Company, Inc., 1934

FOR WOMEN'S VOICES

DE BLIN' MAN STOOD ON THE ROAD
Negro Spiritual for five parts - women's voices
New York: G. Ricordi and Company, Inc., 1935
Publ. No. N. Y. 1013

JUST YOU
Four part chorus for women's voices
New York: G. Ricordi and Company, Inc., 1927
Publ. No. N. Y. 706

COLLECTIONS

NEGRO FOLK SONGS
Oh Rock Me, Julie
Scandalize My Name
De Ha'nt
Don't Yo' Dream of Turnin' Back
New York: G. Ricordi and Company, 1921

NEGRO MINSTREL MELODIES
A collection of 25 songs with piano accompaniment by Stephen C. Foster and others, edited by Harry T. Burleigh with a preface by W. J. Henderson.
New York: G. Schirmer, 1910
Publ. No. 22006

OLD SONGS HYMNAL
Words and melodies from the state of Georgia; collected by Dorothy G. Bolton. Music arranged by Harry T. Burleigh.
New York; London: The Century Company, 1929

PLANTATION MELODIES OLD AND NEW
Words by R. E. Phillips, J. E. Campbell, Paul L. Dunbar;
Music composed or transcribed and adapted by Harry T. Burleigh
New York: G. Schirmer, 1901

MISCELLANEOUS

FROM THE SOUTHLAND
Piano sketches
New York: The William Maxwell Music Company, 1910

SIX RESPONSES
Words selected from Holy Scriptures by Rev. Karl Reiland, D. D.
Musical setting by Harry T. Burleigh
New York: St. George's Church, 1926

SOUTHLAND SKETCHES
For voilin and piano

TWO PLANTATION SONGS
I'll Be Dar to Meet Yo'
Keep a Good Grip on de Hoe
New York: William Maxwell Music Company, 1905

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Grove's Dictionary of Music.

White, Clarence Cameron. "The Musical Genius of the American Negro." *The Southern Workman,* Volume LXII, Number 3, Hampton, Virginia: Hampton Institute, March 1933.

SAMUEL COLERIDGE-TAYLOR (1875-1912)

Samuel Coleridge-Taylor, the son of an African father from Sierra Leone and an English mother, was born in Holbron, England, near London, on August 15, 1875. His father was educated at King's College, London, and was a member of the Royal College of Surgeons as well as a licentiate of the Royal College of Physicians.

As a boy, Coleridge-Taylor learned to play the violin. He received choral training as one of the choir boys at St. George's Church in Croydon and at the Church of St. Mary Magdalene at Addiscombe. When he was nine years old he made his first attempt at composition by arranging the National Hymn.

Joseph Backwith, an orchestra conductor, was Coleridge-Taylor's first teacher. In 1890, Coleridge-Taylor entered the Royal College of Music where he remained until 1897, studying violin, piano, harmony, and composition. He studied composition with Sir Charles Villiers Stanford and in 1895 he won the Lesley Alexander prize in composition.

During his short life span of 37 years, Samuel Coleridge-Taylor achieved prominence in Europe and North America. It is interesting to note that he made his living entirely from his work as a musician, composing, serving as a teacher in Trinity College, London, as conductor of the Handel Society, London, and of the Rochester Choral Society, and by making public appearances.

Among Coleridge-Taylor's most celebrated works are his *Ballade in A Minor,* Op. 33 for orchestra; his setting in cantata form of portions of Longfellow's *Hiawatha,* Op. 30. The work was not conceived as a whole, the composer's original intention having been to set only *Hiawatha's Wedding Feast.* However, Coleridge-Taylor produced the following additional sections:

The Death of Minnehaha, Op. 30, No. 2
(Directed by the composer at Hanley, October 26, 1899)

The Overture to *The Song of Hiawatha*
(Composed for and performed at the Norwich Musical Festival of 1899)

Hiawatha's Departure, Op 30, No. 4

The entire work was performed for the first time by the Royal Choral Society in Royal Albert Hall, London, March 22, 1900, the composer conducting. The first American performance of the entire work was given by the Orpheus Oratorio Society in Easton, Pennsylvania, May 5, 1903, Charles E. Knauss conducting.

Other works include *Meg Blane,* Op. 48, an orchestral and choral rhapsody; the *Atonement,* Op. 53, a sacred cantata; *Quintet for Clarinet and Strings,* Op. 6 (1897); *Sorrow Songs,* Op. 57 (1904); *Nonet for Piano, Strings and Wind,* Op. 3 (1894); *Symphony in A Minor,* Op. 7 (1895); and *Solemn Prelude for Orchestra,* Op. 40 (1899). His choral work, *A Tale of Old Japan,* attained wide popular success.

Coleridge-Taylor met and performed with the noted American Negro poet, Paul Laurence Dunbar, in London.

Samuel Coleridge-Taylor's first visit to the United States in 1904, included a tour of Boston, Washington, D. C., New York, Chicago, Baltimore, and Philadelphia. During his visit, a Coleridge-Taylor Festival was held two evenings in Washington, D. C., and one evening in Baltimore. The first concert on November 16 was devoted to *Hiawatha.* The principals and chorus were all Negroes. The soloists were Madame Estella Clough, soprano, of Worcester, Massachusetts, a well-known operatic singer; J. Arthur Freeman, tenor, of St. Louis; and the baritone, Harry T. Burleigh. Coleridge-Taylor had already heard much of Burleigh and they remained on intimate terms from then on. Coleridge-Taylor held Mr. Burleigh in high esteem and felt that Burleigh's interpretation of his work was only approached by one other singer, his later colleague and friend, Julien Henry.

While in the United States, Coleridge-Taylor became the first man with African blood ever to conduct the U. S. Marine Band. During his stay in Washington, D. C., he visited Howard University, the Washington Normal School, Armstrong Training School, and the M Street High School for Girls.

In Boston, Coleridge-Taylor met Booker T. Washington and enjoyed talking with him. Sharing Dr. DuBois' view of the Negro's role, he could not accept Washington's ideal of limiting Negro activities to the utilitarian and abandoning the creative and artistic. Yet he recognized and appreciated the importance of Booker T. Washington's work at Tuskegee in making possible any progress at all. Booker T. Washington greatly admired Coleridge-Taylor and said of him in the preface he wrote for Coleridge-Taylor's *Twenty-Four Negro Melodies,* "Mr. Coleridge-Taylor is himself an inspiration to the Negro, since he himself, the child of an African father, is an embodiment of what are the possibilities of the Negro under favorable environment."

Coleridge-Taylor's visit to the United States was concluded with an elaborate public reception given in his honor at the Colored Oddfellow's Hall on November 21, 1904, by the Choral Society. He also visited the United States in 1906 and in 1910 to conduct performances of his music.

In England he was active in judging at competition festivals in many parts of the country. Samuel-Coleridge-Taylor died in London on September 1, 1912.

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THE WORKS OF SAMUEL COLERIDGE-TAYLOR*

Opus

OPERAS

11	"Dream-Lovers," operetta for 4 voices and orchestra
26	"The Gitanos," cantata-operetta for women's voices
72	"Thelma," opera in 3 acts

INCIDENTAL MUSIC

47 i	"Herod" (Stephen Phillips) (1900)
49	"Ulysses" (Phillips) (1902)
62	"Nero" (Phillips) (1906)
70	"Faust" (Phillips) (1908)
79	"Othello" (Shakespeare) (1911)

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*Eric Blom (editor), *Grove's Dictionary of Music and Musicians,* New York: St. Martin's Press, Inc., 1964, p. 371.

CHURCH MUSIC

–	"In Thee, O Lord" (1892)
–	"By the Waters of Babylon"
–	"Break Forth Into Joy"
–	"Life Up Your Heads"
–	"Now Late on the Sabbath Day"
–	"O Ye That Love the Lord"
–	"The Lord is My Strength"
–	"What Thou Hast Given Me"
18	Morning and Evening Service, F major

CHORAL WORKS

15	"Land of the Sun," part song
21	Two Part Songs for S. S. A.
30	"Song of Hiawatha" (Longfellow) for solo voices, chorus and orchestra
	1. Hiawatha's Wedding Feast (1898)
	2. The Death of Minnehaha (1899)
	3. Hiawatha's Departure (1900)
43	"The Blind Girl of Castel-Cuile" (Longfellow) for mezzo soprano, chorus, and orchestra (1902)
53	Oratorio "The Atonement" (1903)
54	Five Choral Ballads (Longfellow) for chorus and orchestra (1905)
61	"Kubla Khan" (Coleridge), rhapsody for mezzo-soprano, chorus and orchestra (1906)
65	"Endymion's Dream" (Keats), for solo voices, women's chorus and orchestra (1910)
67	Three Part Songs for S. A. T. B.
68	"Bon-Bon," Suite for baritone, chorus and orchestra (1909)
69	"Sea Drift," (Walt Whitman) rhapsody for chorus
73a	Part Songs
76	"A Tale of Old Japan" (Alfred Noyes), for solo voices, chorus and orchestra (1911)
	Also various Part Songs

ORCHESTRAL WORKS

8	Symphony, A minor (1896)
33	"Ballade," A minor (1898)
35	"African Suite"
36	"Nourmahal's Song and Dance"
40	"Solemn Prelude" (1899)
41	"Scenes from an Everyday Romance" (1900)
44	"Idyll" (1901)
46	"Toussaint l'Overture," concert overture (1901)
47 ii	"Hemo Dance" (1900)
51	"Ethiopia Saluting the Colours," concert march
52	"Four Novelettes" for strings
63	Symphonic Variations on an African Air (1906)

74 iii	"Intermezzo"
75	"Bamboula," Rhapsodic Dance (1911)
77	"Petite Suite de Concert"
82	Suite from Hiawatha Ballet Music in 5 scenes

VIOLIN AND ORCHESTRA

4	"Ballade," D minor
14	"Legend"
39	"Romance," G major
80	Concerto, G minor (1911)
	Also some works without opus numbers

VOICE AND ORCHESTRA

7	"Zara's Earrings," Rhapsody
42	Four Songs, "The Soul's Expression"
81	Two Songs

CHAMBER MUSIC

1	Quintet, G minor, for 2 violins, viola, cello, and piano
2	Nonet, F minor, for strings, wind and piano (1894)
5	"Fantasiestucke" for string quartet (1895)
10	Quintet, F-sharp minor, for clarinet, 2 violins, viola and cello (1895)
13	String Quartet, D minor (1896)

VIOLIN AND PIANOFORTE

3	"Suite de Pieces" (with piano or organ)
9	Two Pieces
16	"Hiawathan Sketches"
20	"Gypsy Suite"
23	"Valse-Caprice"
28	Sonata, D minor
58	"Four African Dances"
60	"Romance"
73	"Ballade," C minor
	Also various pieces without opus numbers

PIANOFORTE WORKS

19	"Two Moorish Tone-Pictures"
22	"Four Characteristic Waltzes"
31	"Three Humoresques"
38	"Three Silhouettes"

55		"Moorish Dance"
56		"Cameos," Three Pieces
59		Twenty-four Negro Melodies"
64		"Scenes de Ballet"
66		"Forest Scenes"
71		"Valse Suite," Six Waltzes
74	i	"Scenes from an Imaginary Ballet"
74	ii	"Three Dream Dances"
		Also various pieces without opus numbers

ORGAN MUSIC

78		"Three Impromptus"
		Also various pieces without opus numbers

SONGS

6		Six Children's Songs
12		"Southern Love Songs"
17		"African Romances," Seven Songs
24		"In Memoriam," Three Rhapsodies for low voice
29		Three Songs
45		"Six American Lyrics"
37		Six Songs
50		"Three Song-Poems"
57		"Six Sorrow Songs"
74	iv	Songs and Part Songs
		Also various songs without opus numbers

WILLIAM LEVI DAWSON

William Levi Dawson, the son of a poor laborer, was born in 1899 in Anniston, Alabama. When he was 13 years old, he ran away from home to enter Tuskegee Institute. He supported himself by doing manual labor while completing his education at Tuskegee. During his undergraduate years at Tuskegee, Mr. Dawson was a member of the band and orchestra. He received the Bachelor of Music degree at Horner Institute of Fine Arts in Kansas City, Missouri, and the Master's degree from the American Conservatory of Music in Chicago, Illinois.

For several seasons Mr. Dawson was the first trombonist of the Chicago Civic Symphony Orchestra. In 1931, he organized and became director of the School of Music at Tuskegee Institute. During his subsequent 25-year tenure there, the Tuskegee Institute Choir achieved international fame under his direction. He conducted choral groups throughout the United States and Europe, where he traveled under the auspices of the State Department.

Mr. Dawson's choral compositions are widely performed. He maintained the conviction that the richness and vitality of the Negro musical heritage need not be limited to jazz and jazz-derived expression. It was this conviction that prompted him to visit seven countries in West Africa in 1952 to study indigenous African music. After his return to the United States, he revised his *Negro Folk Symphony,* infusing it with a rhythmic foundation strongly inspired by African influences.

Currently a resident of Tuskegee Institute, Alabama, William L. Dawson devotes his time to composition and travels extensively as a guest conductor.

SOME COMPOSITIONS BY WILLIAM L. DAWSON

Orchestral

Scherzo for Orchestra

Negro Folk Symphony

"The purpose of the composer in this work was to utilize the idiomatic traits and characteristics of Negro folk music and to express through the medium of the symphony orchestra the pervading mood and emotional sentiment of this music. To achieve this end Dawson has drawn on the melodic and rhythmic language of the religious folk music, popularly called 'Spirituals,' of the American Negro and has also used original material in the same idiom."

Pitts Sanborn wrote in the *New York World-Telegram* after the World Premiere by the Philadelphia Orchestra under Leopold Stokowski in 1934, "the music is vivid with imagination, warmth, drama; and then there is the sumptuous orchestral dress . . ."

First Movement—"The Bond of Africa"

In the composer's view, "a link was taken out of a human chain when the first African was taken from the shores of his native land and sent into slavery." The solemn 'Leading Motive' of the Introduction (Adagio, E-flat major, 4-4 meter) first sounded by the French horn, symbolizes this "missing link" motive. It is pentatonic, and presents itself in numerous guises, forms, and circumstances throughout the entire composition. In fact, the several themes of the symphony find their origin in this "missing link" motive.

The chief theme of the first movement (Allegro, E-flat major, 2-2 meter) is given to the first horn, with a tremolo on the higher strings. After a few measures of contrasting material, this theme is sung by the full orchestra. A transitional passage based on the 'Leading Motive' leads to the second theme, presented by the first oboe, which is based on the Negro melody:

> Oh, m' lit'l' soul gwine-a shine, shine,
> Oh, m' lit'l' soul gwine-a shine lik' a star.

After the woodwinds have sung this theme, a new idea appears in the strings. It suggests the rhythm of the *Juba,* an African dance, the clapping of the hands and stamping of the feet, and is immediately taken up by the full orchestra.

The development begins (Adagio, 4-4 meter) with the 'Leading Motive' in the trombones, horns, and trumpets, and a working out of the principal theme. This is followed by further elaboration of the principal theme. A section is now devoted to the chief theme. Finally, the full orchestra gives out a new version of the 'Leading Motive,' and gradually leads into the recapitulation.

Second Movement—"Hope in the Night"

This movement opens (Andante, 4-4 meter) with three strokes of the gong, symbol of the Trinity that guides the destiny of man. Against an unvaried harmonic background (pizzicato strings), suggesting the monotonous life of a people who were held in bondage for two hundred and fifty years, the English horn sings a melody that describes the characteristics, hopes, and longings of a folk held in darkness. A full orchestral climax mounts to a pitch of desperation. Then a contrasting *Allegretto* theme is introduced. In a brighter mood, it symbolizes the merry play of the children, yet unaware of the hopelessness beclouding their future. After much development of this theme of the children, and a scream from the strings, muted brasses, and trilling woodwinds, there is a return of the previous material. This, in turn, is succeeded by another climactic outburst in which the 'Leading Motive' is given out by the full orchestra. The bells sounding in this movement represent the peals of church bells that sounded from the belfries of the several little churches in the community in which the composer grew up. The movement closes with crescendos and decrescendos after several series of three strokes from the gong. The repeated sounds of the African drum presages ultimate victory over oppression.

Third Movement—"O Le' Me Shine"

The third movement begins (Allegro 2-2 meter) with four introductory measures in the strings which precede the entrance of the principal theme. This movement is based on two Negro folk songs. For the first theme the composer has used the melody:

O le' me shine, o le' me shine,
O le' me shine, shine lik' a mornin' star!

This theme, after being given out by the woodwinds, is followed by related material which, in turn, is succeeded by a return of the principal theme. A short episode leads to the second theme which is stated by the first oboe, and is immediately taken up by the full orchestra. This is the second of the two Negro melodies used in this movement—

"Hallelujah! hallelujah!
Hallelujah, Lord, I been down into the sea!"

The development begins with the principal theme of the movement in the first clarinet, above a tremolo on the lower strings, and is taken up, respectively, by the oboe, flute and horn. A new version of the second theme, combined with the chief theme of the first, movement, is now presented, and fragments of ideas from the codetta of the third movement are used. The principal theme is now given out by the brasses and woodwinds in augmentation. This section, after rising to a great climax descends slowly to the recapitulation. A coda built on the two themes of the movement is brought to a close as the brasses exhibit in bold relief the principal theme, "O le' me shine lik' a mornin' star!"[1]

Recordings of William Dawson's NEGRO FOLK SYMPHONY by Leopold Stokowski and the American Symphony Orchestra on Decca "Gold Label Series" records can be secured from:

Petite Bazaar
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Vocal

"Jump Back, Honey, Jump Back"

"Lovers Plighted"

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[1] George Jellinek, "Program Notes," NEGRO FOLK SYMPHONY, William L. Dawson.

Choral

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HIGHLIGHTS IN THE CAREER OF WILLIAM L. DAWSON

1920 (Summer)	Euphonium soloist with the Tuskegee Band during its southern tour.
1921 (Summer)	Trombone soloist, Redpath Chautauqua Circuit (New England States).
1921-22	Director of Music, Kansas Vocational College, Topeka, Kansas.
1922-25	Director of Music, Lincoln High School, Kansas City, Missouri.

1926-30	First trombonist of the Chicago Civic Orchestra.
1929	Won the *Chicago Daily News* Contest for Band Conductors.
1930	Won Wanamaker Contest prizes: Class 1, first prize, for a song, "Jump Back, Honey, Jump Back;" Class 2, first prize, for a "Scherzo" for orchestra.
1931	Organized and became head of the School of Music at Tuskegee Institute. Won Wanamaker Contest prize: Class 1, first prize, for a song, "Lovers Plighted."
1932	May: Conducted the Tuskegee Choir in its first concert tour: May 13 - Montgomery, Alabama, Crampton Bowl May 14 - Montevallo, Alabama, Women's College (Matinee) May 14 - Tuscaloosa, Alabama, Denny Stadium May 15 - Birmingham, Alabama, Municipal Auditorium May 16 - Atlanta, Georgia, Wesley Memorial Church May 17 - Macon, Georgia, Municipal Auditorium May 18 - Columbus, Georgia, Royal Theater.
1932-33	Conducted the Tuskegee Choir of 100 voices at the opening of the International Music Hall of Radio City, New York City, in a four-week engagement. Chosen to be one of the musical directors during the 193 World's Fair in Chicago. January 30: Conducted the Tuskegee Choir at the birthday party of President-Elect Franklin D. Roosevelt at the invitation of Mrs. Sara Delano Roosevelt, his mother, at their residence in New York City. February 8: Conducted the Tuskegee Choir in a concert at Carnegie Hall, New York City. February 9: Conducted the Tuskegee Choir in a special concert for the Philadelphia Forum, Philadelphia, Pennsylvania. (The Choir took the place of a previously announced recital by Goeta Ljungberg.) February 10: Conducted the Tuskegee Choir in a concert at the White House at the invitation of President Herbert Hoover.
1934	November: World Premiere of his "Negro Folk Symphony" (Academy of Music) by the Philadelphia Symphony Orchestra, Leopold Stokowski, conducting. Dates of the several performances: Wednesday evening, November 14; Friday afternoon, November 16, radio broadcast; Saturday evening, November 17; Tuesday evening, November 20, Carnegie Hall, New York City.
1935	April 2: Performance of the "Negro Folk Symphony" by the Birmingham Civic Symphony Orchestra, Birmingham, Alabama, Dorsey Whittington, conducting (Municipal Auditorium).

May 5: Performance of the 'Negro Folk Symphony' by the Birmingham Civic Symphony Orchestra, Tuskegee Institute, Alabama, Dorsey Whittington, conducting (Logan Hall).

July 31: Performance of the "Negro Folk Symphony" by the Philadelphia Orchestra, conducted by Willem von den Burg, at the Robin Hood Dell Concerts

1936 April 4: Conducted the Tuskegee Choir and Orchestra in a performance of 'Hiawatha's Wedding Feast," by Samuel Coleridge-Taylor, Tuskegee Institute, Alabama (Institute Chapel).

April. Conducted the Tuskegee Choir in a Spring Concert Tour:
- April 18 and 19 – Memphis, Tennessee, Auditorium
- April 20 – State College, Mississippi
- April 22 – Jackson, Mississippi, Municipal Auditorium (Matinee and night performances).

At the request of the Alabama Federation of Music Clubs the "Negro Folk Symphony" was played by the Birmingham Civic Symphony Orchestra, Dorsey Whittington, conducting, Montgomery, Alabama.

1937 April 3: Conducted the Tuskegee Choir and Orchestra in a request performance of 'Hiawatha's Wedding Feast," by Samuel Coleridge-Taylor, Tuskegee Institute, Alabama (Institute Chapel).

December 25: Conducted the Tuskegee Choir in a special Christmas program over NBC (from the Institute Chapel).

1937-38 Conducted the Tuskegee Choir in a series of half-hour broadcasts each Sunday afternoon over the National Broadcasting Company network, beginning in October, 1937, and lasting through March, 1938.

Conducted the Tuskegee Choir in a series of concerts:
- November 19 – Macon, Georgia, Auditorium
- February 22 – Alexander City, Alabama, Auditorium
- March 24 – Montgomery, Alabama, Municipal Auditorium
- March 25 – Columbus, Georgia, High School Auditorium
- April 14 – Montgomery, Alabama, Municipal Auditorium
- April 26 – LaGrange, Georgia, Auditorium
- April 27 – Atlanta, Georgia, City Auditorium

1938 April 1: Conducted the Tuskegee Choir and Orchestra in a performance of "The Death of Minnehaha," by Samuel Coleridge-Taylor, at Tuskegee Institute, Alabama (Institute Chapel)

1939 Invited to be a guest conductor of the All-State High School Chorus in Tulsa, Oklahoma.

1940 One of twenty American composers commissioned by the Columbia Broadcasting System to write orchestral music for the American School of the Air.

February 20: First performance of "A Negro Work Song" for orchestra by the Columbia Broadcasting Orchestra, commissioned by the Columbia Broadcasting System for the American School of the Air

March 16 (Saturday): The Tuskegee Choir took part in the program of the Christian Foreign Service Convocation broadcast. President Franklin D. Roosevelt, Queen Wilhelmina, Marian Anderson, The Westminster Choir, and Charles Kullman were some of the other participants.

April 7: Conducted the Tuskegee Choir during the Booker T. Washington Commemorative Stamp celebration. Postmaster General James A. Farley was the speaker.

April 16: Conducted the Tuskegee Choir in a special concert for the 24th Annual Convention of the Alabama Federation of Music Clubs, Opelika, Alabama (First Methodist Church).

June 20: Conducted the Tuskegee Choir during a coast-to-coast broadcast, "Alabama—A Symphony of the New South," over the Columbia Broadcasting System, Municipal Auditorium, Birmingham, Alabama.

1942 March 6: Performance of "A Negro Work Song" for orchestra by the Columbia Broadcasting Orchestra, Bernard Herman, conducting.

1945 May: Conducted the Tuskegee Choir in a series of four Sunday morning coast-to-coast broadcasts over the Columbia Broadcasting System.

1946 February: Conducted the Tuskegee Choir in a series of four Sunday morning coast-to-coast broadcasts over the Columbia Broadcasting System.

May 22: (10:30 p.m.) Conducted the Tuskegee Choir in an All-Star program from New York City over the American Broadcasting System.

May 23: Conducted the Tuskegee Choir at the unveiling ceremonies of the bust of Booker T. Washington in the Hall of Fame, New York University, New York, New York.

Conducted the Tuskegee Choir in a Spring Concert Tour:
May 26 - Newark, New Jersey, Mosque Theater
May 27 - New York City, City Center
May 28 - Philadelphia, Pennsylvania, Academy of Music
May 29 - Atlantic City, New Jersey, Convention Hall
June 2 - Baltimore, Maryland, Armory
June 3 - Washington, D. C., Constitution Hall
June 4 - Richmond, Virginia, Mosque Theater
June 5 - Greensboro, North Carolina, A & T College
June 6 - Winston-Salem, North Carolina, Stadium

December 2, 3, and 4: Invited to be a guest conductor of an All-State Directors' Chorus, which was a special feature of the Annual Conference of the New York State School Music Association, which convened at the Eastman School of Music, Rochester, New York.

1948 April 29: Guest conductor and adjudicator for the 14th Annual State High School Music Contest and Festival, which convened at North Carolina College, Durham, North Carolina.

1949 April 22: Invited to be a guest conductor of the All-State High School Chorus and the All-State College Chorus during the Kentucky Educational Association Conference, Louisville, Kentucky.

May 1: Invited by the Supervisor of Music of the School System of Schenectady, New York, to be a guest conductor of combined choirs of the senior and junior high schools of Schenectady for their Annual Festival, "Music for Unity."

1950 February 5: Conducted the Tuskegee Institute Choir on the Coca-Cola Hour, as guest of the "Edgar Bergen Show," from Atlanta, Georgia (Tower Theater).

March 29: Performance of "A Negro Work Song," by the Richmond Symphony Orchestra, William Haaker, conducting (Mosque Theater).

April 9: Conducted the Tuskegee Choir, accompanied by 41 members of the Atlanta Symphony Orchestra, in a performance of Antonin Dvorak's "Stabat Mater" at Tuskegee Institute, Alabama (Institute Chapel). A portion of the performance was broadcast over the American Broadcasting System.

May 7: Invited to Schenectady, New York, by the Supervisor of Music to be guest conductor of the "Music for Unity" chorus of 500 voices during their Annual Festival.

November 4: Conducted the Tuskegee Choir in a special concert at the Cloister Hotel, Sea Island Beach, Georgia, for the Business Advisory Council of the Department of Commerce of the United States Government.

December 24: Conducted the Tuskegee Choir in a special program of Christmas music over the American Broadcasting System (Institute Chapel).

1951 November 28: Performance of "A Negro Work Song," by the Birmingham Symphony Orchestra, Arthur Bennett Lipkin, conducting.

December 23: Conducted the Tuskegee Choir in a special program of Christmas music over the American Broadcasting System (Institute Chapel).

1952	Conducted the Tuskegee Choir in a series of concerts: March 16 - Atlanta, Georgia, Wheat Street Baptist Church March 24 - Albany, Georgia, City Auditorium March 26 - Maxwell Field, Alabama, Base Theater March 31 - Anniston, Alabama, Municipal Auditorium April 1 - Birmingham, Alabama (Fiftieth Anniversary of the Crawford Johnson Coca-Cola Company).
	April 6: Conducted the Tuskegee Choir on Ed Sullivan's "Toast of the Town" TV Show, Maxine Elliott Theater, New York City.
	April 7: Conducted the Tuskegee Choir on Kate Smith's TV Show, Hudson Theater, New York City.
	April 8: Conducted the Tuskegee Choir at the opening meeting of the 1952 campaign for the United Negro College Fund, Plaza Hotel, New York City.
	April 9: Conducted the Tuskegee Choir in concert at Great Neck, New York (Great Neck High School).
	April 13: Conducted the Tuskegee Choir in an Easter Concert, Tuskegee Institute, Alabama (Institute Chapel).
	May 4: Invited to Schenectady, New York, by the Supervisor of Music to be guest conductor of the "Music for Unity" chorus of 500 voices during their Annual Festival.
1952-53	On sabbatical leave. Studied the indigenous African music in several countries in West Africa.
1953	December 25: Conducted the Tuskegee Choir on the Eddie Fisher Show, "Coke Time," (Christmas Program) for the Coca-Cola Company, N.B.C. Studios, New York.
1954	January 1: Conducted the Tuskegee Choir on the Eddie Fisher Show, "Coke Time," (New Year's Program) for the Coca-Cola Company, N.B.C. Studios, New York, New York.
	April 12: Conducted the Tuskegee Choir at the Dedication of the Franklin D. Roosevelt Hall, Warm Springs Foundation; accompanied Helen Hayes with the Tuskegee Choir on this occasion, Warm Springs, Georgia.
	April 25: Performance of "A Negro Work Song" by the Virginia Symphony Orchestra, William Haaker, conducting, at the American Music Symposium, University of Virginia.
1955	March: "Interpretation of the Religious Folk-Songs of the American Negro" appeared in *Etude*. This article was subsequently reprinted in a number of professional publications.

March 20: Conducted the Tuskegee Choir on "Frontiers of Faith," N.B.C. Television Show, New York City.

March 20: Conducted the Tuskegee Choir at the closing meeting of the United Negro College Fund's Convocation Week at the Metropolitan Opera House at which time the Secretary of State, John Foster Dulles, was the principal speaker.

March 21: Conducted the Tuskegee Choir on the Arthur Godfrey Show (television and radio), C.B.S., New York City.

March 21 and 22: Conducted the Tuskegee Choir in recordings for the Westminster Record Company, New York City. Recording released in album XWN 18080.

May 1: Invited to Schenectady, New York, by the Supervisor of Music to be guest conductor of the "Music for Unity" chorus during their Annual Festival.

September 1: Resigned as Director of Music at Tuskegee Institute.

1956 April 25: Awarded the honorary degree of Doctor of Music by Tuskegee Institute during its Diamond Jubilee Anniversary Celebration.

May 5: Invited to serve as clinician and consultant of the Choral Music Section of the Seventh Annual Music Clinic at Florida A. and M. University, Tallahassee, Florida.

July, August, September: Sent to Spain by the United States Department of State to conduct various choral groups of that country. A highlight of this tour was a special concert with the famous Orfeon Donostiarra of San Sabastian in the Basilica at Loyola, July 29, as a part of the celebration of the four hundredth anniversary of the death of Saint Ignacio of Loyola, founder of the Company of Jesus.

December 1: Invited by the New York State School Music Association to be the guest conductor of the All-State Choir (200 selected voices) at its Annual Conference celebrating its 25th Anniversary at Syracuse, New York.

1957 April 3: Invited to Schenectady, New York, by the Supervisor of Music to be the guest conductor of its Fourth Annual Festival of Instumental Music (Combined Bands and Orchestras).

November 4: Invited by the Supervisor of Music of the Public Schools of Pontiac, Michigan, to be the guest conductor of the Fall Concert during the Eighth Annual Vocal Clinic.

November 23: Invited to be the guest conductor of the Festival Chorus, sponsored by the Westchester County School Music Association, White Palins, New York.

1958	March 1: Invited to be the guest conductor at the Rockland County Music Festival, Springs Valley, New York.
1958-59	Conductor of the Fisk University Choir (110 voices) at Fisk University, Nashville, Tennessee.
	December 13 and 14: Presented with the Fisk Choir "L'Enfance du Christ," by Hector Berlioz--premier performance in the city of Nashville, Memorial Chapel, Fisk University.
	April 3: Conducted the Fisk University Choir in a performance of Samuel Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast," (with orchestra) during the 30th Annual Festival of Music and Art, Memorial Chapel, Fisk University.
1960	April 1-2: Guest conductor at the Clinic-Concert, Alexandria, Minnesota.
	May 1: Guest conductor at the "Music for Unity" concert, Schenectady, New York.
	December 3: Invited by the New York State Music Association to be a guest conductor of the All-State Choir (200 selected voices) at its annual conference, Rochester, New York.
1961	January 16: Guest conductor of the All-Eastern Division Conference Chorus (420 selected voices) at the Music Educators Conference, Eastern Division, Washington, D. C.
	April 15: Guest conductor of the All-State Choir (200 selected voices) at the Music Conference of Virginia Teachers Association and Virginia Interscholastic Association, Petersburg, Virginia.
	October 19: Invited to be the guest conductor of the Maryland State Chorus (275 selected voices) during the first general session of the Maryland State Teachers Association Convention, Baltimore, Maryland.
	December 2: Invited to be the guest conductor of an All-Teacher Chorus (150 voices) at the Pennsylvania Music Educators Association Convention, Harrisburg, Pennsylvania.
1962	January 26-27: Guest choir clinician at the Minnesota Music Educators Annual Mid-Winter Clinic at Minneapolis, Minnesota.
	December 2-5: Guest conductor of the New York State School Music Association All-State Chorus (200 voices) with orchestra and brass choir at the Concord Hotel, Kiamesia Lake, New York.
1963	March 21-23: Invited by the Massachusetts Music Educators Association to be the guest conductor of the Massachusetts All-State Chorus (200 voices) at Springfield, Massachusetts.

June: Dawson's *Negro Folk Symphony* recorded by Leopold Stokowski and his American Symphony Orchestra.

June: Recorded with the William Dawson Chorale an album of Christmas music "Merry Are the Bells" for SESAC, Inc., New York, New York.

November 8: Received an Alumni Achievement Award from the University of Missouri at Kansas City, Kansas City, Missouri.

1965 March 11-12: Guest conductor and clinician of the Texas All-State Choir at Texas Southern University, Houston, Texas.

March 17: Guest speaker in *The President's Lecture Series* at South Carolina State College, Orangeburg, South Carolina.

April 23-24: (Return engagement) Guest conductor at the Annual Clinic-Concert, Alexandria, Minnesota.

May 15-18: Guest conductor and lecturer at the Annual Music Symposium at the State University College at Fredonia, New York. The University chorus was conducted in the first half of a concert of special choral music; the second hlaf of the concert was a performance of Dawson's *Negro Folk Symphony* by the University orchestra conducted by the composer.

1966 January 29: At the invitation of Dr. Hans Schwieger, Music Director of the Kansas City Philharmonic Orchestra, he was guest conductor of a performance of his *Negro Folk Symphony*.

February 3 and 4: Guest conductor of the Hampton Institute Concert Choir and lecturer at the Hampton Institute Fine Arts Festival at Hampton Institute, Virginia.

March 24: Performance of his *Negro Folk Symphony* by the Atlanta Symphony Orchestra, conducted by Henry Sopkin in the Municipal Auditorium at Atlanta, Georgia.

May 1: Conducted members of the Nashville Symphony Orchestra in a concert of symphonic compositions by Negro composers at Fisk University as one of the events of its Centennial Year Celebration. At this special Spring Festival of the Arts, attention was focused upon the Negro's contributions to the arts.

May 3-7: Guest conductor at the St. Croix Annual Festival of Music and Art, U. S. Virgin Islands.

1967 February 25: Recipient of the University of Pennsylvania Glee Club Award of Merit and Citation at the University of Pennsylvania, Philadelphia, Pennsylvania.

March 11: Performance of his *Negro Folk Symphony* by the Philharmonic Symphony of Westchester, conducted by John Barnett in the Wood Auditorium at Mr. Vernon, New York.

1968 April 28: Guest conductor of the Talladega College Choir—Frank Harrison, Director, and the Mobile Symphony of Mobile, Alabama—James Yestadt, Musical Director and Conductor, in a performance of *The Ordering of Moses,* an oratorio, by R. Nathaniel Dett at Talladega, Alabama. The solists: Jeanette Walters. soprano; Carol Brice, contralto; John Milles, tenor; and John Work, baritone. This was one of the events of the Centennial Year Celebration of Talladega College.

May 5: Guest Conductor at the "Music for Unity" concert at Schenectady, New York.

September 7: Visiting composer and conductor at the 15th Annual Choral Workshop presented by the Neil A. Kjos Music Company at Park Ridge, Illinois.

1969 May 4: Inivited by the Supervisor of Music, Schenectady, New York, to be the guest conductor of the twenty-fifth annual "Music for Unity" program. This was the eighth time that Dawson had been the guest conductor in Schenectady.

May 5: Invited to speak to the elementary staff members and teachers of the city school system in Schenectady during a Human Relations Education meeting.

June 22: Honored at the fifth annual "Festival de Musique" sponsored by the Senior Choir of the Abyssianian Baptist Church in New York City. Howard T. Dodson, Minister of Music, presented the plaque on which is engraved this statement: "To William L. Dawson with Honor for supreme Achievement in the world of Music."

August 21: Guest conductor of Dett's *The Ordering of Moses* performed by members of the St. Louis Symphony Orchestra at the Golden Jubilee Convention of the National Association of Negro Musicians, Inc., St. Louis, Missouri.

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William L. Dawson is mentioned in these books:

Cotton, Marian and Adelaid Bradburn. *Music Throughout the World.* Evanston, Illinois: Summy-Birchard Company, 1953.

Cuney-Hare, Maud. *Negro Musicians and Their Music.*

ROBERT NATHANIEL DETT (1882-1943)

The youngest of three boys, Robert Nathaniel Dett, pianist, composer, and teacher, was born of educated parents on October 11, 1882, in Drummondsville, Ontario.

Dett revealed an early interest in music, teaching himself to play the piano. His brothers' piano teacher offered to give him free lessons but he annoyed her by always altering a composition "to make it sound better."

From 1901 to 1903 Dett attended the Oliver Willis Conservatory of Music. Noticing the young musician's talent, John R Framptom, professor in the Iowa State College Music Department, arranged for him to enter the Oberlin Conservatory of Music. He graduated from Oberlin in 1908 with the distinction of being the first Negro to receive the Bachelor of Music degree for original composition.

After graduation from Oberlin, Dett served as the director of music at Lane College in Jackson, Tennessee. While there he established the Lane Choral Society. Three years later he went to Lincoln Institute (now Lincoln University) in Jefferson City, Missouri.

From Lincoln, Dett went to Hampton, Virginia in 1913 to assume the post, director of music, at Hampton Institute Shortly after his arrival there, he organized the Hampton Choral Union which was composed of Negro church choirs.

In 1920, Dett took a leave of absence from Hampton to study. In Boston, he studied with Arthur Foote, pianist-composer. Studying composition at Harvard University, he won the Bowdoin Literary Prize for his essay, ',The Emancipation of Negro Music," and the Francis Booth Music Award. Dett gave piano recitals in Boston and his choral works were performed by leading singing societies, among which was the Cecilia Society.

Dett went to Paris to study composition with Nadia Boulanger. He received the honorary degree of Doctor of Music from Harvard in 1924. In 1924, he also organized and directed an all-white choral group of 100 voices in the celebration of music week in his hometown, Drummondsville, Ontario.

In 1925, he gave a series of piano recitals in the United States and Canada. In 1926, Oberlin College conferred the degree of Doctor of Music upon Dett, marking the first time a leading institution of music had thus honored a Negro musician. In 1926, Robert Nathaniel Dett received the Harmon Foundation Award, a gold medal and $400 for his vocal and instrumental compositions.

Under his direction, the Hampton Institute Choir achieved a standard of excellence. The choir first received recognition at a music festival in the Library of Congress in Washington, D C. The choir fulfilled subsequent engagements at Carnegie Hall in New York, in the states along the Atlantic seaboard, and at Boston's Symphony Hall. The generosity of George Foster Peabody made possible a European tour for the choir which began on April 23, 930. The tour included appearances in Westminster Abbey and the Salzburg Cathedral (under royal patronage), in Paris, Rotterdam, Amsterdam, the Hague, and in Germany. Dett and the Hampton Choir received critical acclaim during the tour. Dett resigned from Hampton in 1933.

After earning a Master's degree at the Eastman School of Music in Rochester, New York, Dett later became the director of music at Bennett College in Greensboro, North Carolina, developing a fine choir there. He engaged in additonal study at the American Conservatory of Music in Chicago, at Columbia University, and at the University of Pennsylvania.

Whenever Dett visited churches in various American cities, he would consent graciously to perform instrumental selections. On one occasion, he is known to have played "Listen to the Lambs" at the Bethel A.M.E. Church in Little Rock Arkansas on one Sunday morning.

The celebrated Australian pianist, Percy Grainger, helped to make Dett's works known by including them in his repertoire. Among them was Dett's "Juba Dance," one of five compositions which comprise the *In the Bottoms* Suite. Dett wrote the following in the Preface to his *In the Bottoms* Suite: *"In the Bottoms* is a Suite of five numbers giving pictures of moods or scenes peculiar to Negro life in the river bottoms of the Southern sections of North America. It is similar in its expression, and in a way a continuation of the sentiments already set forth in the *Magnolia Suite,* but suggests as incidental to life a more particular geographic territory. Neifher Suite, like Dvorak's famous *New World Symphony* is dependent for its effect upon the introduction of folk songs, either in their natural, or in a highly developed form. As it is quite possible to describe the traits, habits and customs of a people without using the vernacular, so it it similarly possible to musically portray racial peculiarities without the use of national tunes or folk-songs. *In the Bottoms,* then, belongs to that class of music known as 'Program music' or 'music with a poetic basis.' The source of the 'program' or 'poetic basis' has already been referred to, and the following notes are appended to show that its relation to the music is intimate.

"No. 1 *Prelude*—is nightfall; the heavy chords represent the heavy shadows, and the open fifths, the peculiar hollow effect of the stillness; the syncopated melody which occurs, is the strumming of a banjo, which music is, however, only incidental to the gloom.

No. 2. *His Song*—The psychological phenomenon is historic, that the moods of suppressed people have oftenest found their most touching expression in song. An aged Negro will sometimes sit for hours in the quiet of an evening, humming an improvised air, whose weird melody seems to strangely satisfy a nameless yearning of the heart.

No. 3. *Honey*—Literally, 'Honey' is a colloquialism—the familiar term of endearment (South). It may mean much, little, everything or nothing; the intimation here, is one of coquetry. It is after a poem, *A Negro Love Song* by Paul Laurence Dunbar.

No. 4. The rhythmic figure, which forms the theme of this Barcarolle is in reality, the rhythmic motif of the whole Suite; it is of most frequent occurrence in the music of the ante-bellum folk-dances, and its marked individuality has caused it to be much misused for purposes of caricature. Here it paints the pleasure of a sunshiny morning on the Father of Waters.

No. 5. *Dance*—This is probably the most characteristic number of the Suite, as it portrays more of the social life of the people. 'Juba' is the stamping on the ground with the foot and following it with two staccato pats of the hands in two-four time. At least one-third of the dancers keep time in this way, while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more frantic (and at the same time more fantastic) endeavors. The orchestra usually consists of a single 'fiddler' perched high on a box or table; who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double stopping and bowing." The work, originally for piano, was transcribed for orchestra.

Dett was one of the composers commissioned by the Columbia Broadcasting System to write a work for the radio in 1938. His *The Ordering of Moses,* for soloists, chorus, and orchestra, was performed at the Cincinnati and Worcester Festivals of 1937 and 1938 respectively and by the Oratorio Society of New York in March, 1939.

Dett's compositions include:

Arrangements of Negro Spirituals

Piano

Magnolia Suite

Enchantment Suite
    Incantation
    Song of the Shrine
    Dance of Desire
    Beyond the Dream

In the Bottoms Suite (1913)
    Prelude
    His Song
    Honey
    Barcarolle
    Dance ("Juba") (Recorded by the Victor Orchestra on Victor 21750)

Six Negro Folk Song Derivatives

Songs

Magic Moon of Molten Gold

A Thousand Years Ago or More

Go On Mule (An Army camp song composed with J. Fletcher Bryant during World War I)

Choral Works

Folk Songs of the South, for 3-part chorus with solo voices

Listen to the Lambs, for mixed chorus

O Holy Land, anthem for 8-part mixed choir. (This work was first presented by the Elgar Choir in 1917 at the Field of Honor Memorial Services for Canadian Soldiers fallen in battle.)

Music in the Mine, an unaccompanied folk song scene, for solo tenor voice and chorus (a miner and people of the mine).

The Chariot Jubilee, for tenor solo and chorus of mixed voices with organ, piano, or orchestral accompaniment. (This work was written at the request of the Syracuse University Chorus and its conductor, Howard Lyman. It was first performed in 1921)

The Ordering of Moses (1937), for chorus and orchestra, presented by the National Negro Opera Company in the forties and at Carnegie Hall in 1951. (It was recorded by the Voice of America for broadcasting overseas and by the Talladega Choir, conducted by William L. Dawson.)

Robert Nathaniel Dett was prominent in advancing the musical education of Negroes in the United States. He was among the first to note and encourage the talent of Dorothy Maynor. He insisted on the dignity of the Negro spirituals, successfully arranging many of them. He used Negro themes and idioms in many of his compositions.

Most prior to his death, Dett spent some time at Tuskegee Institute, in Alabama, with his friend William L. Dawson, then head of the Music Department at Tuskegee. During this period he endeared himself to the Tuskegee faculty and student body, as well as to the children and people of the community.

Dett was working on a symphony which had been commissioned by CBS when he died suddenly in Battle Creek, Michigan on October 2, 1943.

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EDWARD KENNEDY ("DUKE") ELLINGTON (1899-)

Edward Kennedy Ellington was born in Washington, D. C. on April 29, 1899. As a boy, Ellington was artistically inclined, revealing talent in art and music. He began the study of piano in 1906. The nickname "Duke," which has endured through his lifetime, was given to him by a neighbor.

While a student at Washington's Armstrong High School, Duke became absorbed in art and won a poster contest sponsored by the NAACP. Still interested in music, however, he studied music at school and with a private teacher, Henry Grant, then head of music in the schools. He enriched his music education even more by taking advantage of every opportunity to listen to the young ragtime pianists who were playing around Washington at that time. The musical climate of Duke's boyhood was provided by such pianists as Doc Perry, Lester Dishman, Clarence Bowser, "Sticky Mac," Louis Brown, and Louis Thomas. He also heard such musicians as Lucky Roberts, Noble Sissle, Eubie Blake, and Turner Layton.

Refusing an art scholarship to Pratt Institute in Brooklyn, New York, Ellington committed himself totally to music. He played engagements in Washington, painted commercial signs, and achieved a measure of success supplying music for parties and dances. During this period, his sidemen included Toby Hardwick on bass and saxophones, Arthur Whetsol on trumpet, Sonny Greer on drums, and Elmer Snowden on banjo.

Ellington, Greer, and Hardwick left Washington and went to New York to join Wilbur Sweatman's band. After struggling unsuccessfully in New York for a few months, Ellington returned to Washington. In the spring of 1923, he was persuaded by "Fats" Waller to return to New York. Duke and his Washingtonians found steady employment this time, working for Ada Smith, later known as the "Bricktop" of European cafe society; and at Barron's in Harlem under Snowden's leadership. In 1924, Ellington became the official leader of the band and Fred Guy replaced Snowden on banjo.

The Ellington band's first downtown engagement was at the Hollywood (later the Kentucky Club) on Broadway and 49th Street. It was here that some of the band's first important orchestral and solo styles were formulated through the acquisition of such personnel as "Bubber" Miley, trumpet; Joe Nanton, trombone; Harry Carney, saxophone; Rudy Jackson, clarinet and tenor saxophone. For a decade following 1926, the rhythm section, consisting of Ellington, Fred Guy, Sonny Greer, and Wellman Braud, remained unchanged. The band became known as the Kentucky Club Orchestra.

It was during this period in New York that Ellington met Will Marion Cook. Cook encouraged him to study in a conservatory but Duke declined to do so, maintaining that the conservatories did not teach what he wanted to learn. Duke admired Cook immensely and learned much from his conversations with him. It was during this time, also, that he met Willie "the Lion" Smith, James P. Johnson, and "Fats" Waller.

Ellington's first revue score was written for "Chocolate Kiddies" in 1924. About November 1925, Ellington recorded for the first time, recording "I'm Gonna Hang Around My Baby All the Time," "Trombone Blues," "Parlor Society Stomp," and "Georgia Grind."

From 1927 until 1932 Ellington's band appeared at the Cotton Club on Lenox Avenue at 143rd Street, absenting itself in 1930 just long enough to appear in the film "Check and Double Check" with Amos and Andy and to introduce "Three Little Words." The band achieved national exposure through radio broadcasts from the Cotton Club. The band personnel included such additions as Barney Bigard, clarinet; Johnny Hodges, soprano and alto saxophones; "Cootie" Williams and Freddie Jenkins, trumpets. With the assistance of Irving Mills, a song publisher, the Ellington band began making records for Columbia under a contract negotiated by Mills. He was also responsible for making possible local radio broadcasts on stations WMCA and WHN. Mills added his name to the composers' credits on all Ellington songs that he published.

By the end of the 1920's the Ellington band had expanded enough to make long road trips, playing weekly stands in all the major cities. It is interesting to note that during the 1920's Ellington was already playing the type of music that later became known as "Swing."

"Mood Indigo," Ellington's first big hit, was first recorded in October, 1930 under the title "Dreamy Blues." The band was then characterized by the use of plunger mutes in which Miley, Williams, and Nanton specialized. The overall effect that distinguished the Ellington orchestra was provided by Ellington's masterful blending of the unique individual timbres of his members. This skill has continued to make the Ellington "sound" impossible to imitate.

In 1933, the Ellington band received an unprecedented reception on its first European trip. It is notable that the Ellington band was one of the few bands that was employed steadily during the Depression.

In 1939, Billy Strayhorn joined the Ellington organization as assistant arranger. The addition of Strayhorn began a long association that was to produce a rich legacy for the incomparable Ellington library.

The recording ban which went into effect on August 1, 1942, did not affect Ellington's productivity. During this period the band participated in the revue, "Jump for Joy" in Hollywood.

The period of 1943-50 was distinguished by a series of annual concerts which Ellington initiated at Carnegie Hall in January, 1943. "Black Brown, and Beige," introduced at this time, represented an important step in combinging essential jazz elements into a major work for the concert hall. This work, "a tone parallel to the history of the American Negro," featured Betty Roche, singer; Ellington; saxophonists Hodges, Carney, Webster, Hardwick; trombonists Brown, Tizol, and Joe ("Ticky Sam") Nanton; and trumpeters Rex Stewart, Harold Baker, and Ray Nance. Another work of this type, "Harlem Suite," was performed at an Ellington concert at the Metropolitan Opera House in 1951. Ellington's band, together with the Symphony of the Air, premiered his "Night Creature" at Carnegie Hall in March, 1955.

During the 1940's and 1950's, the Ellington personnel changed frequently. Many of the Ellington sidemen left the band to form their own groups or to work with other bands. Ellington's rapport with his men was such that he encouraged them in their endeavors, often joining them on recording dates. He always respected their integrity as musicians and encouraged them to use his band as a workshop for their own compositions. These sidemen rejoined the band at various intervals and many remained until their deaths or until the present. Notable among these was Johnny Hodges, alto saxophonist who first joined the band in 928 and rejoined it in 1955 after a four-year absence. Hodges remained a distinctive element in the Ellington organization until his untimely death on May 11, 1970.

The 1950's were marked by the CBS color television presentation of Ellington's "A Drum is a Woman" and "Such Sweet Thunder," an attempt to "parallel the vignettes of some Shakespearian characters in miniature," in collaboration with Billy Strayhorn in 1957. In 1959, Duke's first motion picture score, "Anatomy of a Murder," won three Grammy Awards.

The 1960's proved to be phenomenally productive for Ellington. In 1961, his score for the film, "Paris Blues," was nominated for an Academy Award, and in 1966, he recorded "Assault on a Queen" with some of his regular sidemen supplemented with film studio musicians.

In 1961, Ellington scored an hour pilot show and wrote the theme for the *Asphalt Jungle* television series.

From 1962 through 1966 Norman Grantz arranged five consecutive European tours for the Ellington orchestra. The 1966 tour, which also featured Ella Fitzgerald, was one of the most successful jazz shows ever to tour Europe.

In 1963, the band made a State Department sponsored tour of the Near and Middle East. Cut short by the assassination of President Kennedy, the tour inspired the composition "Ad Lib on Nippon."

During the summer of 1964, "The Duke," a Canadian CBS television special, was taped. It featured the band, singer Joya Sherrill and dancer Bunny Briggs. The year 1964 also marked the production by the News Department of CBS of a musical documentary during Ellington's first Japanese tour for the program *Twentieth Century*. Ellington and his band appeared in two one-hour television specials for the National Educational Television Network which were filmed in San Francisco and Monterey in August and September, 1965 and released in October, 1966.

"The Virgin Islands Suite" resulted from a trip to the Virgin Islands in 1965.

Ellington and the band appeared in four concerts at the first World Festival of Negro Arts in Senegal, Dakar, Africa in 1966 under the auspices of UNESCO.

The Ellington band was a frequent performer at the Monterey, Newport, and many other jazz festivals.

Other highlights of the Ellington career are the following:

1960 – Performance of the commissioned work, "Suite Thursday," inspired by the works of John Steinbeck.

1963 – In addition to fulfilling regular band engagements, Duke commuted to Canada in connection with original music he composed for *Timon of Athens* at the Stratford Shakespearian Festival.

1963 – Presentation of *My People,* Ellington's stage production commissioned by the Century of Negro Progress Exposition to commemorate the 100th anniversary of the Emancipation Proclamation.

1965 – A new Ellington work, inspired by the first four words of the Old Testament, *In the Beginning God,* was presented in a sacred concert at Grace Episcopal Cathedral in San Francisco. The liturgical performance featured Ellington, the band, a choir, singers, and dancer Bunny Briggs.

1966 – Duke lectured at the University of Cincinnati.

1967 – Duke Ellington recorded as soloist with the Ron Collier Orchestra the album "Duke Ellington North of the Border in Canada" in Toronto, July 24 and 25, 1967. The sessions were part of an extensive project fostered by a committee jointly representative of Composers, Authors, and Publishers Association of Canada and the Canadian Association of Broadcasters, the primary objective being to make the work of Canadian musicians better known. Ellington's appearance grew out of his appearance at the Stratford (Ontario) Festival, which originally inspired his famous Shakespearian Suite, "Such Sweet Thunder." The works featured were those of Ronald Collier, Norman Symonds, and Gordon Delamont, Canadian composers.

1969 – President Richard M. Nixon honored Duke Ellington at a state dinner at the White House on the occasion of his 70th birthday. Ellington was presented the Medal of Freedom for his contribution to American music.

Among Ellington's innumerable awards are: Esquire Gold Award, 1945-47; Down Beat Poll, 1942, 944, 1946, 1948; Metronome Poll, 1945; Down Beat Critics' Poll, 1953, 1958-59; Down Beat Poll as composer, 1957-58; Down Beat Hall of Fame, 1956; and Down Beat Favorite Soloist Poll, 1948.

Probably no one has exerted more influence on all phases of jazz than has Duke Ellington. Ernest F. Dyson states that "Ellington's music, particularly as performed by his orchestra, distinctively combines the basic characteristics of jazz with environment and personal experience, including his application of Afro-American folk art forms and blues interpretation."

Duke's band, from its inception to the present, has been an interpretive instrument of the unique Ellington creativity. He has written for the individual members of his band rather than for their instruments, because of the special timbres each man developed. The famous Ellington sound, never successfully imitated, is the result of the artful blending of these different timbres.

Duke Ellington has said on many occasions that his goal has been to portray Negro life in his music. He has remained true to that pursuit, giving special treatment to the blues in every phase of his career and sketching musical essays on the aspects of ghetto life.

International and numerous national Duke Ellington Jazz Societies meet regularly to keep abreast of Ellington's music.

Some outstanding Ellington Orchestra Personnel

1918-28; 1932-45	Otto "Toby" Hardwick, alto saxophone
1919-1951	William Alexander "Sonny" Greer, drums
1924-26	Charlie Irvis, trombone
1925-29	Bubber Miley, trumpet
1926-48	"Tricky Sam" Nanton, famous for his wa-wa trombone sound
1926	Harry Carney, baritone saxophone
1928-34	Freddy "Posey" Jenkins, trumpet
1928-70	John Cornelius Hodges, alto and soprano saxophones
1929-40	Charles Melvin "Cootie" Williams, trumpet
1929-44; 1951-53	Juan Tizol, valve trombone; composer
1931-42	Ivy Anderson, singer
1932-1951	Lawrence Brown, trombone
1934-44	Rex Stewart, cornet
1939-42	Jimmy Blanton, bass
1939-43	Ben Webster, tenor saxophone
1938-early '50's	Harold "Shorty" Baker, trumpet
1939-Sixties	Billy Strayhorn, piano; arranger
1940	Ray Nance, trumpet, violin
Late '40's	Paul Gonsalves, tenor saxophone; played 27-chorus solo in 1959 Newport Jazz Festival
1943-47	Taft Jordan, trumpet; singer
1945-48	Oscar Pettiford, bass; 'cello
1945	Russell Procope, alto saxophone
1943-44; 1952-53	Betty Roche, singer
1944-47; 1950-	William "Cat" Anderson, trumpet
1946?-51	Tyree Glenn, trombone; vibraphone

1942	Jimmy Hamilton, clarinet
1948	Quentin Jackson, trombone
1948-55	Wendell Marshall, bass; cousin of Jimmy Blanton
1950	Ernie Royal, trumpet
1951	Clark Terry, trumpet

Other Ellington personnel have included Albert Killian, trumpet; Louis Bellson, drums; Wilbur DeParis, trombone; and Hilton Jefferson, alto saxophone.

SELECTED DISCOGRAPHY

Duke Ellington has made more than 1,500 recordings and it is estimated that nearly 20 million of his records have been sold since his first recording in the early twenties.

The following is a selected discography which concentrates on compositions produced by Ellington and his collaborators, as well as representative Ellington LP's.

Jig Walk — Unknown date; Nickelodeon transcription

Mid 1925	Parlor Social Deluxe (Trent, Ellington)
Mid 1926	Choo Choo (Ringle, Shafer, Ellington)
Late 1926	Li'l Farina
11/29/26	East St. Louis Toodle-oo (Ellington, Miley) Birmingham Breakdown
1926	The Creeper
1927	New Oreleans Lowdown Song of the Cotton Field Hop Head (Ellington, Hardwick) Down in our Alley Blues Black and Tan Fantasy (Miley, Ellington) Blue Bubbles (Ellington, Miley)
1928	Sweet Mama Take It Easy Jubilee Stomp Harlem Twist (Same as East St. Louis Toodle-oo) Black Beauty What A Life! Move Over (Ellington, Mills) The Mooche (Ellington, Mills) Misty Mornin' (Whetsol, Ellington)

	Swampy River
	Memphis Wail
	Awful Sad
	The Blues With a Feelin'
	Goin' to Town (Ellington, Miley)
Unknown date	Who Said It's Tight Like That?
1929	Doin' the Voom Voom (Miley, Ellington)
	Flaming Youth
	Saturday Night Function (Ellington, Bigard)
	High Life
	Rent Party Blues (Ellington, Hodges)
	Harlem Flat Blues
	The Dicty Glide
	Sloppy Joe (Bigard, Ellington)
	Stevedore Stomp (Ellington, Mills)
	Mississippi Moon (Ellington, Mills)
	Cotton Club Stomp (Ellington, Mills)
	Jolly Wog
	Jazz Convulsions
	The Duke Steps Out (Ellington, Hodges, Williams)
	Haunted Nights
	Breakfast Dance
	Jazz Lips
	Lazy Duke
	Blues of the Vagabond
	Syncopated Shuffle
	Wall Street Wail (Ellington, Mills)
1930	Jungle Blues
	Sweet Dreams of Love (Ellington, Mills)
	Jungle Nights in Harlem
	Sweet Jazz of Mine (Ellington, Mills)
	Shout 'Em Aunt Nellie (Ellington, Mills)
	Sweet Papa
	Ring Dem Bells (Ellington, Mills)
	Old Man Blues
	Big House Blues
	Mood Indigo (Dreamy Blues) (Ellington, Bigard)
	Sweet Chariot (Ellington, Mills)
	I'm So in Love With You (Mills, Ellington)
	Rockin' in Rhythm (Carney, Ellington, Mills)
1931	Creole Rhapsody
	The Mystery Song
1932	Moon Over Dixie (Ellington, Koehler)
	It Don't Mean a Thing
	Lazy (Swanee) Rhapsody
	Blue Tune
	Baby When You Ain't There

	Creole Love Call (Ellington, Miley, Jackson)
	Blue Harlem
	Swampy River
	Fast and Furious
	Best Wishes (Especially composed for and dedicated to Great Britain)
	Slippery Horn
	Blue Ramble
	Clouds in My Heart (Bigard, Ellington, Mills)
	Ducky Wucky (Ellington, Bigard)
	Lightnin'
	Jive
	Sophisticated Lady (Ellington, Hardwick)
1933	Merry-Go-Round
	Drop Me Off at Harlem
	Bundle of Blues
	Dragon's Blues
	Hyde Park
	Harlem Speaks (Ellington, Mills)
	I'm Satisfied (Ellington, Parish, Mills)
	Rude Interlude
	Dallas Doings
	Daybreak Express
1934	Delta Serenade
	Stompy Jones
	Solitude
	Blue Feelin'
	Saddest Tale (Nanton, Ellington)
	Sump'n 'Bout Rhythm
	Moonlight Fiesta (Tizol, Ellington, Mills)
	Tough Truckin' (Mills, Ellington)
	Indigo Echoes (Mills, Ellington)
1935	Showboat Shuffle
	Reminiscing in Tempo
	Cootie's Concerto (Same as Echoes of Harlem)
1936	I Don't Know Why I Love You So
	Barney's Concerto (Ellington, Bigard)
	Oh Babe, Maybe Someday
	Trumpet in Spades
	Yearning for Love (Ellington, Mills, Parish)
	In a Jam
	Exposition Swing
	Uptown Beat
	Blackout
	Clouds in My Heart (Bigard, Ellington)
	Caravan (Tizol, Ellington, Mills)
1937	The New Birmingham Breakdown
	Scattin' at the Kit Kat (Ellington, Mills)

I've Got to be a Rug Cutter
The New East St. Louis Toodle-oo (Ellington, Miley)
Blue Reverie
Solace (Bigard, Ellington)
Lament for a Lost Love (Bigard, Ellington)
Four and One-Half Street (Stewart, Ellington)
Demi-Tasse (Carney, Ellington)
Jazz A La Carte (Ellington, Bigard, Stewart)
Azure (Ellington, Mills)
Alabama Home (Ringle, Ellington)
Sponge Cake and Spinach
(The) Back Room Romp (Stewart, Ellington)
Swing Baby Swing (Stewart, Ellington)
Love in My Heart (Stewart, Ellington)
Sugar Hill Shim Sham (Stewart, Ellington)
Tea and Trumpets (Stewart, Ellington)
Chatter-Box (Stewart, Ellington, Mills)
Jubilesta (Tizol, Mills, Ellington)
Dimuendo in Blue
Crescendo in Blue
Harmony in Harlem (Ellington, Hodges, Mills)
Dusk in the Desert (Ellington, Mills)
Pigeons and Peppers (Duke and Mercer Ellington)
Steppin' into the Swing Society (Ellington, Nemo, Mills)
New Black and Tan Fantasy (Miley, Ellington)
Drummer's Delight (Bigard, Ellington)

1938 If I Thought You Cared (Bigard, Jackson, Ellington, Mills)
Have a Heart
Lost in Meditation (Ellington, Tizol)
Riding on a Blue Note (Ellington, Mills)
The Gal From Joe's (Ellington, Mills)
If You Were in My Place (Ellington, Nemo, Mills)
Skrontch (Ellington, Nemo, Mills)
I Let a Song Go Out of My Heart (Ellington, Nemo, Mills)
Braggin' in Brass (Ellington, Nemo, Mills)
Jeep Blues (Ellington, Hodges)
Rendezvous with Rhythm (Ellington, Hodges)
A Lesson in "C" (Ellington, Nemo, Mills)
Swingtime in Honolulu
I'm Slappin' Seventh Avenue (Ellington, Nemo, Mills)
Dinah's in a Jam (Ellington, Mills)
You Gave Me the Gate (Gordon, McNeely, Farmer, Ellington)
Pyramid (Tizol, Ellington, Mills)
Watermelon Man
A Gypsy Without a Song (Ellington, Tizol, Gordon, Singer)
The Stevedore's Serenade (Ellington, Tizol, Gordon, Singer)
La de Doody Doo (Ellington, Lambert, Richards)
Empty Ballroom Blues (Ellington, Williams)
Jitterbug's Lullaby (Ellington, Hodges, Mills)
Chasin' Chippies (Ellington, Williams

Swing Pan Alley (Ellington, Williams)
Please Forgive Me (Ellinton, Gordon, Mills)
Prelude to a Kiss (Ellington, Gordon, Mills)
Hip Chic
Buffet Flat
The Jeep is Jumpin' (Ellington, Hodges)
Krum Elbow Blues
T. T. on Toast (Ellington, Mills)
Battle of Swing
I'm in Another World (Ellington, Gordon, Mills)
Hodge-Podge (Ellington, Hodges)
Dancing on the Stars (Ellington, Mills)
Wanderlust (Hodges, Ellington)
Delta Mood
The Boys from Harlem
Mobile Blues
Gal-avantin'
Blue Light
Old King Dooji
Boy Meets Horn (Ellington, Stewart)
Slap Happy
Dooji-Wooji
Boudoir Benny (Ellington, Williams)
San Juan Hill (Ellington, Stewart, Fleagle)
Pussy Willow
Subtle Lament
Lady in Blue
Smorgasbord and Schnapps (Ellington, Stewart, Fleagle)

1939 Savoy Strut (Hodges, Ellington)
Good Gal Blues
Portrait of the Lion
Something to Live For (Ellington, Strayhorn)
Sold Old Man (Ellington, Stewart)
Way Low
Serenade to Sweden
Barney Goin' Easy (Bigard, Ellington)
A Lonely Co-ed
You Can Count on Me (Ellington, Myrow)
Bouncing Buoyancy
The Sergeant Was Shy
Little Posey
I Never Felt this Way Before
Grievin' (Strayhorn, Ellington)
Tootin' Through the Roof
Weely
Your Love Has Faded
Killin' Myself
Country Gal
Honey Hush (Bigard, Ellington)
Blue
Plucked Again

1940	Mardi Gras Madness (Bigard, Ellington)
	Dry Long So (Ellington, Trent, Mills)
	Jack the Bear
	Ko-Ko
	Morning Glory (Ellington, Stewart)
	Conga Brava (Ellington, Tizol)
	Me and You
	Cotton Tail
	Never No Lament
	Don't Get Around Much Anymore
	Dusk
	Penombra
	Bojangles
	A Portrait of Bill Robinson
	A Portrait of Bert Williams
	Blue Goose
	Harlem Air Shaft
	All Too Soon
	Rumpus in Richmond
	Sepia Panorama
	In a Mellotone
	Pitter Panther Patter
	Mr. J. B. Blues (Ellington, Blanton)
	The Flaming Sword
	Warm Valley
	Across the Track Blues
	Day Dream (Strayhorn, Ellington, LaTouche)
	Junior Hop
	My Sunday Gal
	Mobile Bay (Stewart, Ellington)
	Charlie the Chulo
	A Lull at Dawn
1941	Are You Sticking?
	Just a-Settin' and a-Rockin' (Ellington, Strayhorn, Gaines)
	The Giddybug Gallop
	Chocolate Shake (Ellington, Paul Webster)
	I Got it Bad and That Ain't Good (Ellington, Paul Webster)
	The Brown Skin Gal
	Jump for Joy (Ellington, P. Webster, Kuller)
	Moon Over Cuba (Tizol, Ellington)
	Subtle Enough
	Things Ain't What They Used to Be (Mercer and Duke Ellington)
	Five O'Clock Drag
	Rocks in My Bed
	Bli-Blip (Ellington, Kuller)
	"C" Blues
	I Don't Know What Kind of Blues I Got
	The "C" Jam Blues
	Moon Mist (Mercer and Duke Ellington)
1942	What Am I Here For?
	I Don't Mind (Strayhorn, Ellington)

Someone
Main Stem
Sentimental Lady (I Didn't Know About You)
Sherman Shuffle
West Indian Stomp
Stomp Caprice
Bugle Breaks
Chopsticks

1943 Hop, Skip, and Jump

1944 The Mood to be Wooed (Hodges, Ellington)
I Ain't Got Nothin' But the Blues (Ellington, George)
I'm Beginning to See the Light (Ellington, H. James, George)
Don't You Know I Care (Ellington, David)
Work Song (from Black, Brown and Beige Suite)
Come Sunday (from Black, Brown and Beige Suite)
The Blues (from Black, Brown and Beige Suite)
Three Dances (from Black, Brown and Beige Suite)

1945 Carnegie Blues
Let the Zoomers Drool
Blues of the Doodle
Perfume Suite (Ellington, Strayhorn)
Frantic Fantasy (Stewart, Ellington)
Everything But You (Ellington, James, George)
Tonight I Shall Sleep (Mercer and Duke Ellington, Gordon)
I Let A Song Go Out of My Heart (Ellington, Nemo, Mills)
Jumpin' Room Only
Every Hour on the Hour (Ellington, George)
New World A-Comin'
I'm Just a Lucky So and So
The Wonder of You (Hodges, Ellington, Connelly)

1946 Tonk (Ellington, Strayhorn)
Drawing Room Blues (Ellington, Strayhorn)
Metronome All Out
Esquire Swank (Hodges, Ellington)
Rockabye River
Suddenly It Jumped
Just Squeeze Me (Ellington, Gaines)
A' Gathering in a Clearing (Ellington, W. Anderson)
Pretty Woman
May Low
Goin' Up
You Oughta
Magenta Haze
The Golden Crest
Sultry Sunset
Magnolia's Dripping With Molasses (Ellington, Strayhorn)
Hearsay or Orson Welles (Ellington, Strayhorn)
Nobody Was Lookin'

Happy-Go-Lucky Local
The Beautiful Indians: Hiawatha, Minnehaha
Flippant Flurry
Golden Feather
Tulip or Turnip (Ellington, George)
It Shouldn't Happen to a Dream (Ellington, Hodges, George)
Jam-a-Ditty
Trumpet No End

1947
Hy'a Sue
Lady of the Lavender Mist
Women (LaTouche, Ellington)
Cowboy Rhumba (D. George, Reif, Ellington)
Antidisestablishmentarianismist
Air Conditioned Jungle (Hamilton, Ellington)
Three Cent Stomp
Stomp Look and Listen
Take Love Easy (LaTouche, Ellington)
Do Nothin' Till You Hear From Me
Don't Get Around Much Anymore
I Could Get a Man (Hee, Cottrell, Ellington)
On a Turquoise Cloud (Brown, Ellington)
Duke Ellington's Liberian Suite
  I Like the Sunrise
  Dance No. 1
  Dance No. 2
  Dance No. 3
  Dance No. 4
  Dance No. 5
A Woman and a Man (Russell, Ellington)
The Clothed Woman
New York City Blues

1948
Change My Ways
Sultry Serenade
The Tattooed Bride
Sono
Frustration
You of All People

1949
Joog Joog
Good Woman Blues
B Sharp Boston

1950
Blues for Blanton
Juice Bop Boogie
The New Piano Roll Blues
No Smoking
In a Blue Summer Garden (Ellington, Strayhorn)
Great Times
Build That Railroad
Love You Madly

	Night Walk (Bellson, Ellington) She (Ellington, Anderson) The Happening (Gonsalves, Ellington) Fancy Dan V.I.P.'s Boogie Jam with Sam Monologue
1951	Britt-and-Butter Blues The Eighth Veil (Strayhorn, Ellington) Brown Betty (Strayhorn, Ellington) Alternate Noppin' John A Tone Parallel to Harlem Bensonality Duet Blues at Sundown
1952	Duke Ellington Seattle Concert Come on Home Reflections in D Who Knows? Passion Flower (Strayhorn, Ellington)
1953	Janet Satin Doll Blue Jean Beguine Nothin', Nothin' Baby Ultra Deluxe
1954	Band Call

LP's

The Birth of Big Band Jazz (Riverside 12-129)
Early Ellington (Brunswick 54007)
The Music of Duke Ellington (Columbia CL 558)
In a Mellotone (Victor LPM 1364)
The Duke and His Men (Victor LPM 1092)
At His Very Best (Victor LPM 1715)
At Newport (Columbia CL 934)
At the Bal Masque (Columbia CL 1282)
At the Cotton Club (Cambridge 459)
Back to Back with Johnny Hodges (Verve 8317)
Black, Brown and Beige (Columbia CL 1162)
Cosmic Scene (Columbia CL 1198)
A Drum is a Woman (Columbia CL 951)
& Orchestra (Rondo 7)
Ellington '55 (Capitol 1521)
Ellington Indigos (Columbia CL 1085)
Ellington Jazz Party (Columbia CL 1323)

Ellington Showcase (Capitol T679)
Ellington Sidekicks (Epic LN 3237)
Ellington Uptown (Columbia CL 830)
Historically Speaking (Beth. 60)
Masterpieces (Columbia CL 825)
Music of Ellington (Columbia CL 558)
Newport 1958 (Columbia CL 1245)
Plays Ellington (Capitol T477)
Such Sweet Thunder (Columbia CL 1033)
At Newport with Buck Clayton (Columbia CL 933)
Blue Rose with Rosemary Clooney (Columbia CL 872)
Blue Light (Columbia CL 663)
Dance to the Duke (Capitol T637)
Ella Fitzgerald Sings the Duke Ellington Songbook (Verve 4008, 4009)
Liberian Suite (Columbia CL 848)
Festival Session (Columbia CS 8200)
The Ellington Era (Columbia C3L 27)
The Ellington Era (Columbia C3L 39)
My People (Contact CS 1)
Ellington and John Coltrane (AS-30)
Ellington Meets Coleman Hawkins (AS-26) (Impulse)
The Duke at Tanglewood with Arthur Fiedler (RCA 2857)
Afro-Bossa (Reprise 6069) – won *Jazz* Magazine Album of Year Award, 1963
The Symphonic Ellington (Reprise 6097)
Mary Poppins (Reprise 6141)
Ellington '65 (Reprise 6122)
Ellington '66 (Reprise 6154)
Will Big Bands Ever Come Back? (Reprise 6168)
Concert in the Virgin Islands (Reprise 6185)
Money Jungle with Charles Mingus, Max Roach (UA 15017)
Paris Blues (Excerpts from Sound Track, UA 5092)
Side by Side With Johnny Hodges (Verve 6109)
Ella at Duke's Place (Verve 4070)
Duke Ellington's Concert of Sacred Music (RCA 3582)
The Indispensable Duke Ellington (R) (RCA 6009)

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____. 'Ellington Explains His Music." *The Washington Post Newspaper,* March, 1970.

ULYSSES SIMPSON KAY

Ulysses Simpson Kay was born in Tucson, Arizona on January 7, 1917. After graduation from the University of Arizona, Kay earned a Master's degree from the Eastman School of Music in Rochester, New York. While at Eastman, he studied with Hanson and Rogers. Later, he studied at Yale with Hindemith and at the Berkshire Music Center.

Frollowing his service in the United States Navy during World War II, Kay won a number of important prizes and awards. Among them were a Ditson Fellowship at Columbia University for post-war creative work; first prize from Broadcast Music, Inc. for his *Suite for Orchestra* in 1945; an award from the American Broadcasting Company in 1946 for *Of New Horizons*; first prize in the George Gershwin Memorial Contest for *A Short Overture;* a $1,000 grant from the National Academy of Arts and Letters in 1947; a Julius Rosenwald Fellowship in 1947-48; Prix de Rome in 1949-50 and 1951-52; a Fulbright Scholarship in 1950-51, grants from the National Institute of Arts and Letters; and the Young Composers Radio Awards first prize.

In 1954, Kay was invited to conduct the Tucson Symphony Orchestra in a performance of his *Of New Horizons*.

Among Kay's principal compositions are the following:

Orchestral Works

Sinfonietta, 1939
Five Mosaics for Chamber Orchestra, 1940
Concerto for Oboe and Orchestra, 1940
Danse Calinda (Ballet), 1941
Of New Horizons (for orchestra), 1944
Suite for Orchestra, 1945
A Short Overture, 1946
Concerto for Orchestra, 1948 (recorded by the Orchestra of the Venice Theater, Venice, Perlea, Rem R 199-173)
Portrait Suite, 1948
Film score for "The Quiet One," 1948
Symphony in E, 1950
Song of Ahab, 1950
Three Pieces After Blake, 1952
Serenade for Orchestra, 1954 (Commissioned by the Louisville Orchestra)

Choral Works

Four Pieces for Men's Chorus, 1941
Come Away, Death (Shakespeare), for mixed chorus, 1943

As Joseph Was A-Walking, for mixed chorus, 1943
Jeremiah (Cantata), 1945
Dedication (for mixed chorus), 1946
A New Song, 1955

Operas

Two one-act operas:
    The Boor, 1955
    The Juggler of Our Lady, 1956

Other works include:

Quintet for Flute and Strings, 1942
Suite for Oboe and Piano, 1942
Suite for Brass Choir, 1942
Suite for Strings, 1947
Solemn Prelude (Band), 1949
What's in a Name?; Piano Quartet, 1949

String Quartet Number One, 1949
Short Suite for Concert Band, 1950
Triumvirate, 1953
A Wreath for Waits, 1954
Six Dances, 1954
String Quartet Number Two, 1956
Sonata for Piano
Two Meditations for Organ

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Kolodin, Irving. *The Guide to Long-Playing Records: Orchestral Music.* New York: Alfred A. Knopf, 1955.

WILLIAM GRANT STILL

William Grant Still was born on May 11, 1895 in Woodville, Mississippi. He was educated in the Little Rock, Arkansas public schools, at Wilberforce University, and at the Oberlin Conservatory of Music. He studied privately with George W. Chadwick and Edgar Varese on scholarships made possible by their generosity. Mr. Still learned to orchestrate by playing various instruments, among them the violin, 'cello, and oboe, in professional orchestras. He orchestrated for W. C. Handy, Donald Voorhees, Sophie Tucker, Paul Whiteman, Willard Robison and Artie Shaw, and for several years arranged and conducted the Deep River Hour over CBS and WOR.

He was the first Negro to conduct a major symphony orchestra in the United States when in 1936 he directed the Los Angeles Philharmonic Orchestra in his own compositions in the Hollywood Bowl. In 1955 he conducted the New Orleans Philharmonic Orchestra at Southern University, having the distinction of being the first Negro to conduct a major symphony orchestra in the Deep South. He is a member of ASCAP and the American Symphony Orchestra League, the recipient of extended Guggenheim and Rosenwald Fellowships, of the honorary degrees of Master of Music (from Wilberforce University, 1936), Doctor of Music (from Howard University, 1941), Doctor of Music (from Oberlin College, 1947), and Doctor of Letters (from Bates College, 1954), of the second Harmon Award (1927), as well as a trophy of honor from Local 767 of the Musician's Union, A. F. of M., of which he was a member. He received Phi Beta Sigma's George Washington Carver Achievement Award for 1953; also a 1953 Freedoms Foundation Award for his "To You, America!" written to honor West Point's Sesquicentennial Celebration. He has won important commissions from the Columbia Broadcasting System, the New York World's Fair 1939-40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund, and the American Accordionists' Association.

In 1944 Mr. Still won the prize offered by the Cincinnati Symphony Orchestra for the best overture to celebrate its Jubilee season, and in 1949 after the first performance of his opera "Troubled Island" at the City Center of Music and Drama in New York City, he received a citation from the National Association for American Composers and Conductors for "outstanding service to American music." Mr. Still resides in Southern California.

Mr. Still is mentioned at length in these books: a monograph on his work published in 1939 by J. Fischer and Brothers; *Thirteen Against the Odds* by Edwin R. Embree; *Choreographic Music* by Verna Arvey; *Composers in America* by Claire Reis; Who's Who in America; *Who's Who in California; Composers of Today* by David Ewen; *A Guide to Great Orchestral Music* by Sigmund Spaeth; *Our Contemporary Composers* by John Tasker Howard; *Everybody's Music* by Schima Kaufmann; *A Dictionary of Musical Themes* by Barlow and Morgenstern; *The Concert Companion* by Bagar and Biancolli; *History of Popular Music in America* by Sigmund Spaeth; *Famous Negro Music Makers* by Langston Hughes; *A Listener's Anthology of Music* by Lillian Baldwin; *Composers, Conductors and Critics* by Claire Reis, and *Modern Music-Makers* by Madeleine Goss; as well as *The Negro Vanguard* by Richard Bardolph.

The AFRO AMERICAN SYMPHONY was recorded in its entirety by Karl Krueger and the Vienna Opera Orchestra for New Records, Inc., backed up by selections from Mr. Still's piano works played by Gordon Manely. The Scherzo from the AFRO AMERICAN SYMPHONY was recorded by Howard Hanson for Victor and by Leopold Stokowski for Columbia. "Here's One" and the Blues from "Lenox Avenue" were recorded by Louis Kaufman for Vox; and the Work Song from "From the Delta" by Morton Gould for Columbia. Excerpts from the "Seven Traceries" were recorded by Verna Arvey for Co-Art and a Suite from SAHDJI was recorded by Dr. Hanson for Mercury Records.

—American Society of Composers, Authors and Publishers

COMPOSITIONS OF WILLIAM GRANT STILL

ORCHESTRAL

SYMPHONY NUMBER 1 – AFRO AMERICAN (*)

The AFRO AMERICAN SYMPHONY in four movements is based on an original theme in the blues idiom. Mr. Still writes about this work: "I seek in this symphony to portray not the higher type of colored American, but the sons of the soil who retain many of the traits peculiar to their African forebears and who have not yet surrendered completely to the transforming effect of progress."

Each movement of the symphony is preceded by a verse of the poet, Paul Laurence Dunbar. The movements are:

1.	Longing	Moderato Assai
2.	Sorrow	Adagio
3.	Humor	Animato
4.	Aspiration	Lento, con risoluzione

This work was composed in 1930 and first performed by the Rochester Philharmonic Orchestra in 1931 under the direction of Dr. Howard Hanson. Dunbar's poem used to explain the final movement of the Symphony represents, in a sense, the culmination of all the emotions: 'Be proud, my Race, in mind and soul. Thy name is writ on Glory's scroll in characters of fire.' This symphony was recorded in its entirety by Dr. Karl Krueger and the Vienna Opera Orchestra.

SYMPHONY NUMBER 2 – G MINOR (*)

SYMPHONY NUMBER 3 – No subtitle (*)

SYMPHONY NUMBER 4 – AUTOCHTHONOUS (*) (**)

SYMPHONY NUMBER 5 – WESTERN WORLD (*)

A SONG AT DUSK – Symphonic Poem (*)

ARCHAIC RITUAL – Suite (*)
1. Chant
2. Dance Before the Altar
3. Possession

The ARCHAIC RITUAL is an imaginative musical conception of an ancient religious ceremonial. The dignified opening procession of chanting priests gives way to a spirited dance before the altar. Finally, in the third and climactic section, all the worshipers are possessed by spirits.

BELLS – Suite (Published by MCA Music)
1. Phantom Chapel
2. Fairy Knoll

CAN'TCHA LINE EM?

CHOREOGRAPHIC PRELUDE (*)

DANZAS DE PANAMA – Suite for String Orchestra (Published by Southern Music Publishing Company)

1. Tamborito
2. Mejorana
3. Punto
4. Cumbia y Congo

This Suite originally written for string quartet was introduced by Elisabeth Waldo in a Los Angeles concert on December 12, 1948. It was later published for string quartet and for string orchestra as well, by Southern Music Publishing Company, Inc., New York City.

The following notes are taken from the foreword on the printed copies as follows: "Music for the native dances of Panama has been notated so infrequently that it is still unknown to people outside of the country itself. It was Narciso Garay who first called the attention of Elisabeth Waldo to it, and she, in turn, interested the American composer, William Grant Still, in developing it for concert use. Mr. Still has written, on Panamanian dance themes collected by Miss Waldo, a work which is adaptable to string quartet or string orchestra. Nothing like it has been done before in the literature for strings. Mr. Still has further departed from traditional practices by making an attempt to approximate the sounds of native instruments, giving the music an unusually interesting quality.

"There is a distinct unity and a touch of Caribbean color in the four dances. The first and last are Negro in origin, probably brought by the first slaves imported into Panama, while the second and third are of Spanish-Indian derivation.

I. TAMBORITO: This dance is performed with percussive instruments and violin, or with strings and percussion. The drum introduction is repeated at the end of the dance.

II. MEJORANA: Usually in the major mode, the Mejorana is improvisatory in style. The instruments used are the Mejoraneras (guitars playing in counterpoint) and the Rabel (three-stringed violin).

III. PUNTO: This is a graceful dance in six-eight time, distinguished by the Zapateo (shoe tapping) section and a Paseo (promenade), which occur in the Mejorana as well.

IV. CUMBIO Y CONGO: Most sensuous of all the dances, and completely lacking in European elements. When it is danced in the streets, the women hold lighted candles in their upraised hands, while the men dance about them in an abandoned manner. A more refined Cumbia is adopted for other occasions."

DARKER AMERICA – Symphonic Poem (Published by Carl Fischer)

DISMAL SWAMP – Symphonic Poem (Published by Theodore Presser Company)

ENNANGA – Suite for Harp, Piano and String Orchestra (*)

FESTIVE OVERTURE (*)

"This composition won a prize for its composer in a nationwide contest twenty-one years ago. The Cincinnati Symphony Orchestra, then celebrating its fiftieth anniversary, announced a contest for the best overture, the prize to be a $1,000 war bond. Thirty-nine prominent composers entered the contest, and from their submitted works, the three judges selected this overture anonymously. The three judges, who were distinguished musicians in their own right (Eugene Goossens, Deems Taylor, and Pierre Monteux), did not know the identity of any of the composers until the contest was over. It was therefore of interest to know that the winner was a man now recognized as the Dean of Negro serious composers, who has also been a resident of Southern California since the early thirties. His name is William Grant Still."

"The *Festive Overture* is a happy piece of music, written for a joyous occasion, and full of melody. It was first performed by Eugene Goossens and the Cincinnati Symphony Orchestra on January 19, 1945."

–Willaim C. Hartshorn
April 1, 1967

FROM THE BLACK BELT – Suite (Published by Carl Fischer)
1. Li'l Scamp
2. Honeysuckle
3. Dance
4. Mah Bones is Creakin'
5. Blue
6. Brown Girl
7. Clap Yo' Han's

IN MEMORIAM, THE COLORED SOLDIERS WHO DIED FOR DEMOCRACY (Published by MCA Music)

KAINTUCK – For Piano and Orchestra (*)

LITTLE RED SCHOOLHOUSE – Suite (Published by Southern Music Publishing Co.)
1. Little Conqueror
2. Egyptian Princess
3. Captain Kidd, Junior
4. Colleen Bawn
5. Petey

MINIATURE OVERTURE (*)

OLD CALIFORNIA – Symphonic Poem (*)

To celebrate the birthday of the city of Los Angeles, Mr. Still's *Old California* was composed in 1941. The work is dedicated to the memory of his friend and publisher, George Fischer, who worked tirelessly on behalf of American composers and their music.

A short introduction indicates that before the coming of the Red Man, California's destiny was established. The music then depicts in turn, the Indian and his tribal dances, in which the thematic material is suggested by an authentic American Indian melody; the Spaniard with his religious life and colorful fiestas; a time of struggle when the American appeared on the scene; and finally, a merging of all these groups to bring an era of peace and plenty. Unusual percussion effects are used throughout the work, such as the tomtom, costume bells, vibraharp, etc. *Old California* has been widely played in the United States as well as abroad.

OUT OF THE SILENCE–From SEVEN TRACERIES–For Flute, Piano and String Orchestra (*)

PATTERNS–Suite (*)
1. Magic Crystal
2. A Lone Teardrop
3. Rain Pearls
4. Tranquil Cove
5. Moon-Gold

POEM FOR ORCHESTRA (Published by MCA Music)

PRELUDES–Suite for String Orchestra and Piano (*)
1. Moderately Fast
2. Moderately Slow
3. Delicately
4. Moderately
5. Energetically

SCHERZO from the AFRO AMERICAN SYMPHONY–Small Orchestra (*)

SERENADE (Full Orchestra) (*)

SUMMERLAND–For both small and full orchestra

THE AMERICAN SCENE–A cycle of Suites (*)
- Suite Number 1 – THE EAST
  1. On the Village Green
  2. Berkshire Night
  3. Manhattan Skyline

- Suite Number 2 – THE SOUTH
  1. Florida Night
  2. Levee Land
  3. A New Orleans' Street

Suite Number 3 – THE OLD WEST
1. Song of the Plainsmen
2. Sioux Love Song
3. Tribal Dance

Suite Number 4 – THE FAR WEST
1. Grand Teton
2. Tomb of the Unknown Soldier
3. Song of the Rivermen

THE LITTLE SONG THAT WANTED TO BE A SYMPHONY–For Narrator, Female Trio and Orchestra (*)

Mr. Still has supplied the following notes on *The Little Song:*

"For at least fifteen years, the idea of building a composition around . . . a little melody that would bring friendship to American children of many differing racial groups had been in the back of my mind. It appeared in various forms in notebooks and in plans for future creations. When I finally began the actual work, it took the form of a theme and variations, the latter rather unorthodox because they simulated the musical idioms of the distinct racial groups, rather than the conventional type of variation which we have come to expect.

"The Little Song is only four notes long. It gives up its early dream of becoming a symphony in order to make the children of America happy and to bring them together in harmony and brotherhood. The composition is scored for narrator, three female voices and orchestra, and is held together by a narration written by Verna Arvey (Mrs. William Grant Still)."

The work was first performed in 1955 by the Jackson Symphony Orchestra in the composer's native state, Mississippi. It was then revised and performed in the new version by the Redlands, California, University-Community Symphony Orchestra in 1957. Since then it has been presented in many other cities.

THRENODY, IN MEMORY OF JAN SIBELIUS (*)

WOOD NOTES–Suite (Published by Southern Music Publishing Company)
1. Singing River
2. Autumn Night
3. Moon Dusk
4. Whippoorwill's Shoes

CLASSROOM AND STUDIO MATERIALS

FIVE ANIMAL SKETCHES (Piano)
In the book, *Music for Early Childhood,* published by Silver Burdett

I FEEL LIKE MY TIME AIN'T LONG (Chorus and Piano)

IS THERE ANYBODY HERE? (Chorus and Piano)

LAMENT (Female Trio and Piano)
In the book, *American Music Horizons,* published by Silver Burdett

PAGES FROM NEGRO HISTORY (Orchestra)
1. Africa
2. Slavery
3. Emancipation

In the collection *Music of Our Time,* published by Carl Fischer

RING PLAY (Piano)
In the book *20th Century Piano Music,* published by J. Fischer & Bro.

SONG OF THE HUNTER (Voice and Piano)
In the book *Exploring Music* published by Holt, Rinehart and Winston

UP THERE (Voice and Piano)
In the book *World Music Horizons* published by Silver Burdett

YOUR WORLD (Voice and Piano)
In the book *The Magic of Music* published by Ginn & Company

GOD'S GOIN' TO SET THIS WORLD ON FIRE
In the book *Exploring Music* published by Holt, Rinehart and Winston

ENSEMBLES

FOLK SUITE NUMBER 1 — Flute, Piano and String Quartet (Published by Southern Music Publishing Company)
1. Bambalele
2. Sometimes I Feel Like A Motherless Child
3. Two Hebraic Songs

FOLK SUITE NUMBER 2 — Flute, Clarinet, 'Cello and Piano (Published by Southern Music Publishing Company)
1. El Zapatero
2. Mo'le
3. Mam'zelle Zizi
4. Peruvian Melody

FOLK SUITE NUMBER 3 — Flute, Oboe, Bassoon and Piano (Published by Southern Music Publishing Company)
1. An Inca Dance
2. An Inca Song
3. Bow and Arrow Dance Song

FOLK SUITE NUMBER 4 — Flute, Clarinet, 'Cello and Piano
1. El Monigote
2. Anda Buscando De Rosa En Rosa
3. Tayeras

LITTLE FOLK SUITE FROM THE WESTERN HEMISPHERE—Brass Quintet (Published by Southern Music Publishing Company)
1. Where Shall I Be When the First Trumpet Sounds
2. En Roulant Ma Boule

LITTLE FOLK SUITE, etc. – String Quartet (Published by Southern Music Publishing Company)
1. Salangadou
2. El Capotin

LITTLE FOLK SUITE, etc. – String Quartet (Published by Southern Music Publishing Company)
1. El Nido
2. Sweet Betsy From Pike

LITTLE FOLK SUITE, etc. – String Quartet (Published by Southern Music Publishing Company)
1. Aurore Praedere and Tant Sirop Est Doux
2. Wade in the Water

LITTLE FOLK SUITE, etc. – String Quartet (Published by Southern Music Publishing Company)
1. Los Indios and Yaravi
2. The Crawdad Song

LITTLE FOLK SUITE, etc. – String Quartet (Published by Southern Music Publishing Company)
1. Tutu Maramba
2. La Varsoviana

MINIATURES – Folk arrangements for Flute, Oboe and Piano (Published by Oxford University Press)
1. I Ride An Old Paint
2. Adolorido
3. Jesus Is A Rock In the Weary Land
4. Yaravi
5. A Frog Went A' Courtin'

VIGNETTES – Folk arrangements for Oboe, Bassoon and Piano (Published by Southern Music Publishing Company)
1. Winnebago Moccasin Game
2. Carmela
3. Peruvian Melody
4. Clinch Mountain
5. Garde Piti Mulet La

PATTERNS – by William Grant Still – For Flute, 2 Clarinets, Bassoon, Piano and String Quartet
1. Magic Crystal
2. A Lone Teardrop
3. Rain Pearls
4. Tranquil Cove
5. Moon-Gold

OUT OF THE SILENCE – Piano and Strings

DANZAS DE PANAMA – String Quartet (Published by Southern Music Publishing Company)

1. Tamborito
2. Mejorana
3. Punto
4. Cumbia y Congo

SUMMERLAND – "From Three Visions" – For Flute, Violin, Viola, 'Cello and Harp

FOUR INDIGENOUS PORTRAITS – Flute and String Quartet

CHORUS AND ORCHESTRA

AND THEY LYNCHED HIM ON A TREE – For contralto solist, white chorus, Negro chorus, narrator and orchestra (*)

FROM A LOST CONTINENT – Suite for mixed chorus, piano and percussions (*)

1. Song of Worship
2. Song of Dancers
3. Song of Yearning
4. Song of Magic

Mr. Still has said of this work, "My interest in the legend of Mu, the continent said to have been engulfed in the Pacific Ocean eons past, caused me to attempt this imaginative concept of its music. To impart archaic feeling and avoid incongruity, special syllables are used instead of an English text."

CHRISTMAS IN THE WESTERN WORLD (LAS PASCUAS) – String Orchestra and Piano (Published by Southern Music Publishing Company)

1. A Maiden Was Adoring God, The Lord
2. Ven Nino Divino
3. Aguinaldo
4. Jesous Ahatonhia
5. Tell Me, Shepherdess
6. De Virgin Mary Had A Baby Boy
7. Los Reyes Magos
8. La Pinata
9. Glad Christmas Bells
10. Sing, Shout, Tell the Story

PLAIN CHANT FOR AMERICA (*)

RISING TIDE AND VICTORY TIDE (Published by J. Fischer & Bro.)

SONG OF A CITY (*)

THOSE WHO WAIT (*)

WAILING WOMAN (*)

CHORUS AND PIANO

A PSALM FOR THE LIVING (Published by Bourne, Inc.)

ALL THAT I AM (*)

AND THEY LYNCHED HIM ON A TREE (*)

CARIBBEAN MELODIES – A compilation of West Indian folk songs. (Published by Oliver Ditson Company)

CARRY HIM ALONG (Published by Oliver Ditson Company)

FROM A LOST CONTINENT (*)

1. Song of Worship
2. Song for Dancers
3. Song of Yearning
4. Song of Magic

GWINTER SING ALL ALONG THE WAY (Published by Handy Bros. Music Company)

HERE'S ONE (Published by the John Church Company)

I FEEL LIKE MY TIME AIN'T LONG (Published by Theodore Presser Company)

KEEP ME FROM SINKIN' DOWN (Published by Handy Bros. Music Company)

LORD I WANT TO BE A CHRISTIAN (Published by Handy Bros. Music Company)

RISING TIDE AND VICTORY TIDE (Published by J. Fischer & Bro.)

CHRISTMAS IN THE WESTERN WORLD (LAS PASCUAS) (Published by Southern Music Publishing Company)

THE VOICE OF THE LORD (Published by G. Schirmer)

THOSE WHO WAIT (*)

THREE RHYTHMIC SPIRITUALS (Published, not as a group but separately, by Bourne, Inc.)
1. Lord, I Looked Down the Road
2. Hard Trials
3. Holy Spirit, Don't You Leave Me

WAILING WOMAN (*)

VOICE AND PIANO

CARIBBEAN MELODIES (Published by Oliver Ditson Company)
(A compilation of West Indian folk songs with accompaniment for Piano and Percussion instruments.)

CITADEL

EV'RY TIME I FEEL THE SPIRIT (Published by Galaxy Music Corp.)

FROM THE HEARTS OF WOMEN (*) (High Voice)
1. Little Mother
2. Mid Tide
3. Coquette
4. Bereft

GRIEF (Published by Oliver Ditson Company)

HERE'S ONE (Published by the John Church Company)

PLAIN CHANT FOR AMERICA (Low Voice) (*)

RHAPSODY (High Voice) (*)
1. Pastorale
2. Romance
3. Lullaby
4. Paean

RISING TIDE (Published by J. Fischer & Bro.)

SONGS OF SEPARATION (High Voice) (Published by MCA Music)
1. Idolatry
2. Poeme
3. Parted
4. If You Should Go
5. A Black Pierrot

SONG FOR THE VALIANT (*)

SONG FOR THE LONELY (*)

THE BREATH OF A ROSE (Published by G. Schirmer)

WINTER'S APPROACH (Published by G. Schirmer)

TWELVE NEGRO SPIRITUALS (Published by Handy Bros., Inc., in two volumes)
- I Got A Home In-a That Rock
- All God's Chillun Got Shoes
- Camp Meetin'
- Didn't My Lord Deliver Daniel?
- Good News
- Great Day
- Gwinter Sing All Along the Way
- Keep Me From Sinking Down
- Listen to the Lambs
- Lord, I Want To Be A Christian
- My Lord Says He is Goin' to Rain Down Fish
- Peter, Go Ring Them Bells

VOICE AND ORCHESTRA (or Ensemble)

SONGS OF SEPARATION – Soprano, String Quartet and Piano (Published by MCA Music)
- Idolatry
- Poeme
- Parted
- If You Should Go
- A Black Pierrot

FROM THE HEARTS OF WOMEN – Soprano, Flute, Oboe, String Quartet and Piano (*)
- Little Mother
- Mid Tide
- Coquette
- Bereft

RHAPSODY – Soprano and Orchestra (*)
- Pastorale
- Romance
- Lullaby
- Paean

BAND

FOLK SUITE FOR BAND (Published by Bourne, Inc.)
- Get On Board, Little Children
- Deep River
- Medley

SUITE, FROM THE DELTA
1. Work Song
2. Spiritual
3. Dance

In describing this band work the composer says: "Although in the past I have written music reminiscent of several other states of our Union, this is the first time that I have tried to express in music the romance of the Delta country in my native state of Mississippi. These three short pieces are, however, all original. No one of them is based on authentic folk material. In the first section (the "Work Song"), the metal block on the piece of wood is used to suggest the sound of a sledge hammer driving spikes."

TO YOU, AMERICA (Published by Southern Music Publishing Company)

LITTLE RED SCHOOLHOUSE (Published by Southern Music Publishing Company)
- Little Conqueror
- Egyptian Princess
- Captain Kidd, Jr.
- Colleen Bawn
- Petey

TOMB OF THE UNKNOWN SOLDIER and A NEW ORLEANS' STREET – Two excerpts from "The American Scene," a cycle of five Suites. (*)

BERKSHIRE NIGHT and TRIBAL DANCE – Two more excerpts from "The American Scene." (*)

SOLO INSTRUMENTS (with piano accompaniment)

PASTORELA – Violin and Piano (Published by M. Witmark & Sons)

SUITE FOR VIOLIN AND PIANO (Published by MCA Music)
  African Dancer
  Mother and Child
  Gamin

INCANTATION AND DANCE – Oboe and Piano (Published by Carl Fischer, Inc.)

ROMANCE – Saxophone and Piano (Published by Bourne, Inc.)

BLUES (From "Lenox Avenue") – Violin and Piano (*)

HERE'S ONE – Violin and Piano (*)

QUIT DAT FOOLNISH – Violin and Piano (*)

ACCORDION

ARIA (Published by Sam Fox Publishing Company)

LILT (Published by Pietro Deiro Publications)

ORGAN

ELEGY (Published by Avant Music)

REVERIE (Published by Avant Music)

SUMMERLAND – Arranged by Edouard Nies Berger (Published by J. Fischer & Bro.)

HARP

ENNANGA – Suite in three movements for Harp, String, Orchestra and Piano (*)

INCIDENTAL MUSIC TO "THE PRINCE AND THE MERMAID" (*)
  Song of the Sea
  Waltz
  Minuet
  Scherzo

PIANO SOLOS

QUIT DAT FOOLNISH (Published by J. Fischer & Bro.)

BELLS (Published by MCA Music)
  Phantom Chapel
  Fairy Knoll

SUMMERLAND (Published by J. Fischer & Bro.)

THREE VISIONS (Published by J. Fischer & Bro.)
  Dark Horsemen
  Summerland
  Radiant Pinnacle

SEVEN TRACERIES (Published by J. Fischer & Bro.)
  Cloud Cradles
  Mystic Pool
  Muted Laughter
  Out of Silence
  Woven Silver
  Wailing Dawn
  A Bit of Wit

RING PLAY – In the book *20th Century Fiano Music* published by J. Fischer & Bro.

MARIONETTE – In the book *U.S.A. 1946* published by MCA Music

PIANO AND ORCHESTRA

KAINTUCK (*)

MUSIC FOR YOUNG AMERICANS

THE AMERICAN SCENE (Refer to the ORCHESTRAL list)

THE LITTLE SONG THAT WANTED TO BE A SYMPHONY (Refer to the ORCHESTRAL list)

BELLS (Refer to ORCHESTRAL list)

BALLETS

SAHDJI – African ballet based on a legend of the Azande tribe. For corps de ballet, bass soloist, chorus and orchestra (published by the Eastman School of Music).

LA GUIABLESSE – A ballet of Martinique. For corps de ballet, soprano soloist and orchestra (Ms).

MISS SALLY'S PARTY – A humorous American Ballet (Ms)

OPERAS

TROUBLED ISLAND – A three-act opera based on the life and downfall of the Haitian emperor, Jean Jacques Dessalines, introduced by the City Center Opera Company in 1940 (published by the Southern Music Publishing Company).

HIGHWAY NUMBER 1, USA – A one act opera given its first performance at the University of Miami in 1963 (Ms.).

COSTASO – A three act opera based on a legend of the southwest. (Ms.)

MOTA – A three act opera with an African locale. (Ms.)

MONETTE FONTAINE – The action of this three-act opera occurs in New Orleans (Ms.).

THE PILLAR – A pillar-like rock formation is an important feature of this three-act opera inspired by American Indian life (Ms.).

A BAYOU LEGEND – The action of this three-act opera takes place in the bayou region of Louisiana (Ms.).

LENOX AVENUE – A musical portrait of street scenes in Harlem, may be used either as a concert piece for narrator, chorus and orchestra, or as a ballet for dancers, chorus and orchestra with the narrator omitted.

EARLY COMPOSITIONS (Discards)

BLUE STEEL – Opera in three acts

FROM THE JOURNAL OF A WANDERER – Suite in five movements

THE BLACK MAN DANCES – Suite

AFRICA – Suite

FROM THE HEART OF A BELIEVER – Poem for orchestra

EBON CHRONICLE – Orchestral Poem

THREE NEGRO SONGS – For orchestra

BLACK BOTTOM

A SOUTHERN INTERLUDE – Opera in two acts

(*) Score and parts may be obtained from the composer, 1262 Victoria Avenue, Los Angeles, California 90019.

(**) SYMPHONY NUMBER 4 (AUTOCHTHONOUS) is available on tape from the National Educational Radio Network, 1346 Connecticut Avenue, N.W., Washington, D. C. 20036.

The AFRO-AMERICAN SYMPHONY is available on record form The Society for the Preservation of the American Musical Heritage, Inc., P. O. Box 424, Grand Central Station, New York, New York 10017; $6 each for non-members of the Society.

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____ and Verna Arvey. "Modern Composers have Lost Their Audience: Why?" *Australian Musical News,* Volume 47, No. 1, July 2, 1956.

(no p. 196)

HOWARD SWANSON

Howard Swanson was born in Atlanta, Georgia in 1909. When he was eight years old, he and his parents moved to Cleveland, Ohio where he completed elementary and high school. Upon graduation, he had a number of jobs, among which were greaser in a locomotive roundhouse, mail carrier, and postal clerk.

Swanson attended the Cleveland Institute of Music, where he studied composition with Herbert Elwell, music critic of the Cleveland *Plain Dealer.* In 1938, after he completed his studied at the Cleveland Institute, Swanson was granted a Rosenwald Fellowship enabling him to study composition for two years in Paris with Nadia Boulanger. As the German occupation of Paris became imminent, Swanson returned to the United States, only to work in the internal Revenue Service of the Treasury Department. Eventually, he resigned and resolved to devote himself exclusively to composition, settling in New York City in 1941.

A recital of Swanson's songs, presented in New York in October, 1946, won immediate critical acclaim. Critics hailed them as being dramatically expressive songs in which the text, melody, and accompaniment were skillfully interwoven. Swanson's national reputation was quickly established when such celebrated singers as Marian Anderson, William Warfield, Kenneth Spencer, Lawrence Winters, Everett Lee Tyler, and Helen Thigpen performed his songs.

The first performance of his SHORT SYMPHONY (Composed in 1948) in November, 1950, by the New York Philharmonic, under the direction of Dmitri Mitropoulos, brought further recognition to Swanson. The SHORT SYMPHONY was later included in the New York Philharmonic's repertoire when it played in Scotland at the Edinburgh Festival in the Summer of 1951. Following this, the Music Critics Circle of New York deemed the SHORT SYMPHONY the best new orchestral work performed in New York City during the 1950-51 season. Swanson's SHORT SYMPHONY has three movements: Allegro Moderato; Andante; Allegro giocoso-Andante con moto. Gilbert Chase, in *America's Music*, describes the work as being predominantly neo-classical in texture. He reports that one critic described it as an attempt "to apply fuge principal to the sonata-allegro scheme." Chase states further that the work is "Markedly eclectic in its alternating use of freely chromatic, diatonic, neoclassical, and slightly jazzlike elements" (in the last movement).

The following is a list of Swanson's most important compositions.

Orchestral Works

Symphony Number 1, 1945
Short Symphony, 1948
Night Music (for chamber orchestra), 1950
Symphony for Strings, 1950-51

Instrumental Works

Sonata (Piano), 1948
The Cuckoo (Scherzo for Piano), 1948
Preludes (Piano), 1949-50
Nocturne (Violin and Piano), 1948
Suite ('Cello and Piano), 1949
Soundpiece for Brass Quintet
Music for Strings

Songs

The Negro Speaks of Rivers (Langston Hughes), 1942
The Valley (Edwin Markham), 1942
A Death Song (Paul Laurence Dunbar), 1943
Joy, 1946
Pierrot, 1946
Four Preludes (T. S. Eliot), 1947
In Time of Silver Rain, 1947
Night Songs (The last five to poems by Langston Hughes), 1948
Cahoots (To poems by Carl Sandburg), 1950
The Junk Man, 1950
Still Life, 1950

Recorded Works

Suite for 'Cello and Piano. Stern, Bogan, SPA 54
A Short Symphony. Vienna State Opera Orchestra, Litschauer, 434
*ARS-7 Howard Swanson, Short Symphony
*ARS-10 Howard Swanson, Seven Songs.

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*American Recording Society, 100 Avenue of the Americas, New York, New York 10013

Howard University

College of Fine Arts

Project in African Music

AFRO-AMERICAN GOSPEL MUSIC

A brief historical and analytical survey

(1930 – 1970)

Pearl Williams-Jones

AFRO-AMERICAN GOSPEL MUSIC

Introduction

It was an historic occasion when a college gospel choir sang gospel music during the 1970 commencement ceremonies of a university It occurred at the century old "hub of Negro education," Howard University, in Washington, D C , and thus represented a type of "official" sanction of one of the most vital cultural phenomena of our age—Afro-American gospel music. It may be assumed that the overwhelming enthusiasm with which the audience greeted this unique innovation was symbolic of the new trend in many of the black academic communities in America. It is a positive step toward recognition of those unique cultural gifts which black people possess and which bring distinction to us as a people

This expansion of the ability to appreciate new facets of black culture has come at a time in the development of Afro American gospel music when there is a deepening aesthetic excellence emerging in the field Gospel now attracts the formidable abilities and creative attention of some of the finest musical talents of the day, which are challenged by fresh opportunities which this idiom offers

Toward a Definition of Afro-American Gospel Music

"What is gospel music?" This is a popular question today—because of increasing public awareness of the existence of this large body of contemporary black religious music. Unfortunately, definitive information is very scarce because there has been so little time given to research in, and analysis of, gospel music. As a result, there is much misunderstanding and confusion concerning the difference between the Negro spiritual and gospel music. The terms are often used interchangeably and incorrectly. Furthermore, it is not commonly known that there are forms of white spirituals and white gospel music which are separate and distinct from black spirituals and black gospel music. The points of distinction are not merely "hair-splitting" details which would be of interest only to the musicologist or ethnomusicologist. There are basic points of historical and musical difference which merit serious academic scrutiny and evaluation.

Because all forms of Afro-American folk music—blues, jazz, spirituals, rock 'n' roll, etc.— share common ethnic roots, it is often difficult for the casual listener to distinguish one type from another. This is especially true where Negro spirituals and black gospel music are concerned. However, there are differences, whether subtle or obvious, which give each a unique quality all its own. There is often a crossing of lines between these forms which could mean the borrowing of certain melodies, rhythmic patterns, harmonies, or stylistic treatment from one to the other. As an example of this borrowing tendency, let us remember the famous spiritual, "When the Saints Go Marching In," which has become a standard New Orleans jazz classic, although by tradition and practice it remains firmly in the repertoire of black religious music.

The performers of black sacred and secular music have often maintained separate camps as individuals representing two completely contradictory points of view. Mahalia Jackson, concerning this point in her autobiography, *Movin' On Up,* says: "Jazz sometimes seems like gospel music, but it isn't. Gospel singing is an expression of the way people feel and it's older than jazz or blues. . . ." The British author, journalist and teacher, Francis Newton has commented similarly in *The Jazz Scene*: "It is the critics who have classified secular jazz and blues and the gospel song under the same heading: historically and socially the 'gospel people' among the Negroes have been strongly opposed to jazz and all it stood for."

The term "Afro-American gospel music" is used to refer to a particular body of contemporary black religious music which is the sum total of our past and present socio-economic and cultural traditions. Afro-American gospel music is characterized by its use of texts of poetic imagery, poly-rhythms with strong emphasis upon syncopation, melodies based upon the traditional "blues scales" (which consists of the lowered thirds, fifths, and sevenths), and European harmonies. The forms which gospel music use are mainly the free form improvised chant, and variation on a theme. Daniel E. Masterson, in his pamphlet, *The Music of Gospel Singing,* states: "Due to the influence of other types of music the gospel song has a wide-open range of forms to experiment with. This situation allows much improvisation to take place and therefore adds an immediacy not present in a composed music."

Afro-American gospel music differs from Negro spirituals in several ways. There are common cultural ties which the spirituals and gospel music inevitably share, however. The time and events which gave birth to each form is a significant factor in the difference which they possess. The following comparative list of characteristics illustrates the similarities and differences between these two forms.

	Traditional Negro Spirituals		*Contemporary Afro-American Gospel Music*
1.	Genuine religious folk songs which have been handed down by oral tradition from the era of slavery.	1.	Contemporary black urban religious songs, some of which are composed. There are others which are in "composed-folk" style, having been created in the folk fashion of the spiritual. Gospel music is also a term which refers to a particular style of singing and playing black religious music.
2.	Negro spirituals are known as "sorrow songs."	2.	Black gospel music is basically a music of joy.
3.	Negro spirituals are traditionally performed a cappella (without instrumental accompaniment).	3.	Instrumental accompaniment is an integral part of the gospel performance.
4.	The melody and harmony of traditional spirituals have classic simplicity. The rhythms, while syncopated, do not have several complex rhythms proceeding at once.	4.	Contemporary harmonies over embellished melodic lines with syncopated polyrhythms are typical of gospel music.

5. The stylistically simple forms of the spirituals are mentioned by J. Rosamond, and James Weldon Johnson in the preface to the book titled, *American Negro Spirituals.* "In form the Spirituals often run structly parallel with African songs, incremental leading lines and choral iteration. A study of the Spirituals leads to the belief that the earlier ones were built upon the form so common to African songs, leading lines and response. . . . But the American Negro went a step beyond his original African music in the development of form. The lead and response are still retained, but the response is developed into a true chorus."	5. Afro-American gospel music uses a large variety of forms among which are: verse-chords, ballads, theme and variations, three-line blues structures, call-and-response chants, strophic, modified strophic and through-composed structures. These forms are used instrumentally as well as vocally since both are conceived as one.
6. The texts of the spirituals are based upon biblical stories retold in folk style and in the vernacular. Many of the black spirituals have dual meanings—religious and social. Some authorities have advanced the theory that certain of the spirituals, such as "Steal Away," refer to an escape from slavery through the underground railway as well as an escape from mortal life on earth to the immortal life in heaven.	6. Gospel songs relate in the contemporary vernacular of black Americans the very personal expressions of faith and hope in salvation. Some are testimonies of everyday life experiences—trials, tribulations, troubles, but always with an optimism that things will get better. Harold Courlander comments that gospel song texts are "self-consciously literary and formal and many of them are designed primarily for performance by an individual singer or a choir."

A few commonly shared practices in the performance of Negro spirituals and Afro-American gospel music are syncopated hand-clapping, vocal improvisation, and the use of the well-known "call-and-response" pattern. Among gospel singers it is common practice to use the traditional spirituals with contemporary gospel- style improvisation. This is often frowned upon by purists who prefer having spirituals performed in traditional style.

There is a large body of gospel music widely known and sung among white gospel singers and the congregations of the white fundamentalist-type churches throughout America—particularly in the mid-west, in the south, and on the west coast. Anglo- Saxon gospel is a body apart and distinct from Afro-American gospel, although many of the techniques used by black gospel singers are widely imitated by their white counterparts. The gospel song stylings of the Blackwood Brothers Quartet, "Tennessee" Ernie Ford, and George Beverly Shea are widely known through their recordings, radio broadcasts, and television programs. The gospel hymns and gospel songs which these artists use are for the most part composed by white authors and performed by white artists in much the same manner that black authors of gospel songs invariably write materials in Afro-American gospel style. It is therefore advisable to make a distinction between the two types of gospel music as they differ in origin and stylistic interpretation. Anglo-Saxon gospel does not have the improvisational features which one finds in the black accompanimental patterns on piano, organ, or rhythmic instruments. More of the conventional European- centered harmonic and melodic progressions are evidenced in the white stylings of gospel music. Compare a gospel song as sung by the Afro-American gospel song stylist James Cleveland with that of an Anglo-Saxon gospel song stylist George Beverly Shea. Or compare the typical black quartet stylings of the Soul Stirrers with that of the Blackwood Brothers. There are many obvious differences.

Some interesting descriptions of contemporary black gospel music have been offered by noted musical authorities:

> *Orrin Southern, Chairman, Department of Music, Lincoln University.*
> "The gospel song of today represents a synthesis of the older spirituals, jubilees, and shout songs, blues, hymn tunes, and the rhythmic drive of popular rock 'n' roll."
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> Joachim Berendt — *The New Jazz Book*, Hill and Wang, N. Y., 1962.
> "The gospel song is the modern form of the spiritual, the religious song of the Negro—more vital, more swinging, more jazz-like than the old spiritual which frequently shows a closeness to European church music. . . ."
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> John W. Work — "Changing Patterns in Negro Folk Songs," *Journal of American Folklore,* April-June, 1949.
> Dr. Work cites among several innovations in the music of the Negro folk church noticeable in the forties ". . .a type of song more similar to the conventional gospel song in its verse form than to the spiritual. In the main, these songs are either sixteen or thirty-two measures in length. They are generally accompanied. . . . A member of one of the folk churches would call it a 'Dorsey.' . . . But while Mr. Dorsey brought to the religious songs rhythmic and melodic patterns taken from the secular world, he nevertheless brought also an intense religious devotion to them."
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> Donald Smith, Staff writer for the *Washington Star, The Gospel Way* Sunday Magazine, *The Washington Star*, January 26, 1969.
> Mr. Smith quotes Donald Byrd, a jazz musician who teaches music at Howard University in Washington, D.C. Mr. Byrd states during an interview, "Gospel music is one of the few black art forms that hasn't evolved into something else. There hasn't been any evolution in it like there has been in jazz or folk, with the changing of the beat, the basic construction, and even the harmonic techniques. It's one of the pure strains in the black heritage that hasn't changed from its birth in Africa, except for the first adaptation to the white man's church."

A Short History of Afro-American Gospel Music (1930-1970)

There are many historical and anthropological studies which can serve as suitable introductions to the extensive background information which one might find useful and necessary in drawing a composite picture of all aspects of black folk music. The studies of Watermann, Herskovits, Courlander, John and Alan Lomax, LeRoi Jones are indispensable parts of the history of gospel music since gospel music shares common ethnic roots with many forms of Afro-American folk music. However, few of these accounts mention specific and detailed information on the subject of Afro-American gospel because this idiom is so new. The history of gospel is less than fifty years old, indeed a very short period of time to be thought of in terms of historical documentation.

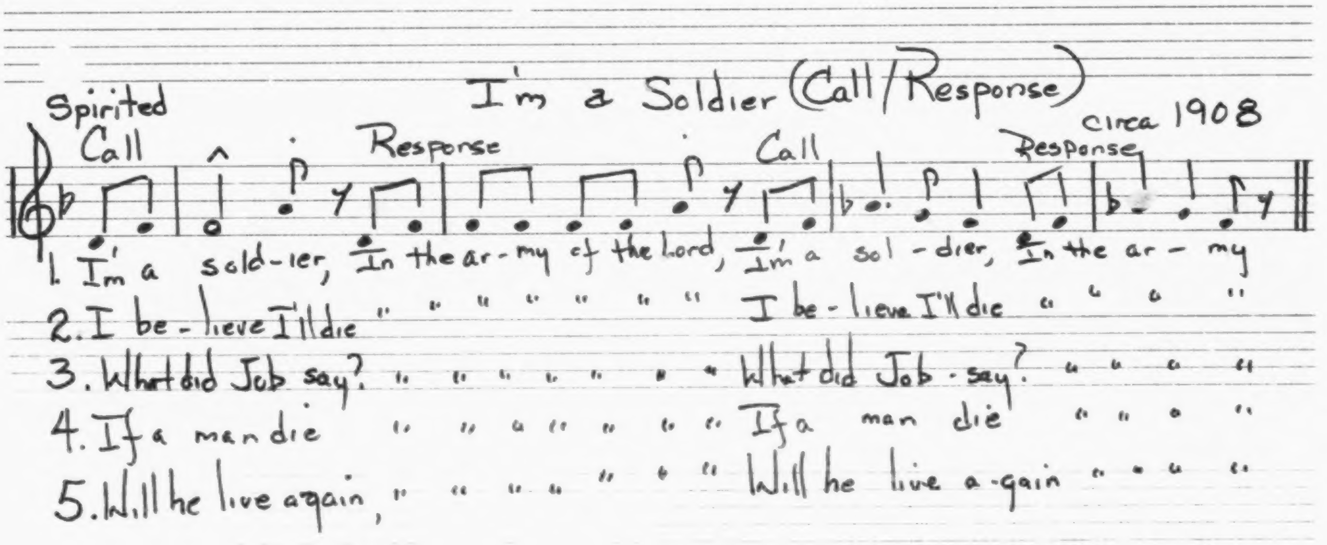
The great masterpieces of European religious art music have remained basically unchanged since the advent of Gregorian chant, motets, masses, and oratorios of many centuries past. With the bold exception of the German Lutheran chorale, western art music for religious worship has retained its exclusivity for the select few who could understand and appreciate its ethereal beauty. The religious music of Afro-America has an inherent vitality and immediacy which enables it to initiate self-renewal and continued evolvement into newer, more exciting and relevant creations. Gospel music is the continuation of this evolution which started with the religious music of slavery.

1900–1930: Pre Gospel Era

The rise of gospel music around 1930 is attributable to several sociological changes within the black community, foremost among which was the steady increase in migration from the south by blacks in search of greater economic opportunities and freedom. With these migrants came their religious traditions which found an outlet for expression in the various humble store fronts and small church buildings which some congregations could afford. E. Franklin Frazier, eminent sociologist of Howard University, has given a very vivid and detailed account of these black churches in his book, *Black Bourgeoisie*. The musical traditions of these various denominations were maintained in the more fundamentalist-type churches, providing the greatest opportunity for the seeds of gospel music to come into full bloom. This came about in those churches which were not geared to traditional liturgy and formality of religious worship—some Baptist, a few Methodist, and a majority of the Pentecostal or Holiness Churches. There was, and had been, an unquenchable thirst among these people for their own music which could express their innermost feelings about God, and their emotional involvement which was a part of this expression. The music at hand was an idiom with which they were all familiar and it could be created spontaneously. The preacher, the song leader, and congregation all shared equally in those creative moments.

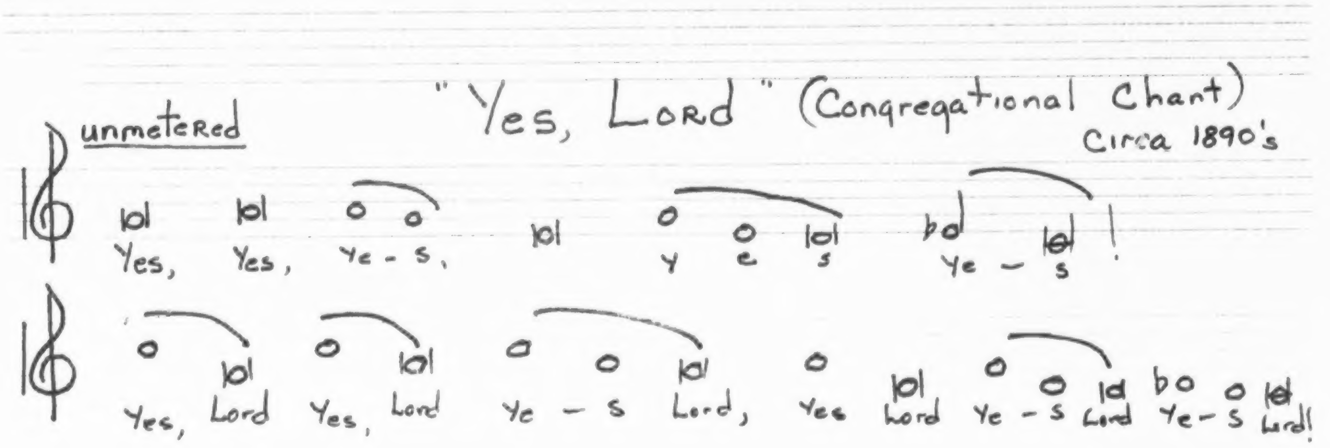
The Thirties: The Dorsey Era

The fulfillment of this ideal was first recognized and formulated into gospel song form by Thomas A. Dorsey of Chicago, Illinois, affectionately referred to as the "Father of Contemporary Gospel Music." His song style combined the shouts of praise, joy, and emotional fervor with the contemporary popular style of the day. There was all the rhythm, harmony, melodic embellishments of his varied musical background set to religious texts. Mr. Dorsey has written several hundred well-known gospel songs among which are "Precious Lord, Take My Hand," "When I've Done the Best I Can," and "Peace in the Valley." In many instances these songs have all but replaced the traditional anthems, spirituals, and gospel hymns in the religious worship services of black congregations. There were several contemporaries of Mr. Dorsey who were similarly inspired to create and publish songs in this new, free, contemporary style—Lillian Bowles, Theodore Frye, Lucie Campbell, Sallie Martin, Kenneth Morris, and Roberta Martin. In addition to this formally composed gospel song there continued that kind of congregational improvisation which had given impetus to the creation of the first gospel songs.


I'm a Soldier (Call/Response)
Circa 1908
Spirited
Call
Response
Call
Response
1. I'm a sold-ier, In the ar-my of the Lord, I'm a sol-dier, In the ar-my
2. I be-lieve I'll die " " " " " " " I be-lieve I'll die " " " "
3. What did Job say? " " " " " " " What did Job say? " " " "
4. If a man die " " " " " " " If a man die " " " "
5. Will he live again, " " " " " " " Will he live a-gain " " " "

Example 1. A "call-and-response" based on a holiness shout from approximately 1910. This is characteristically accompanied by hand-clapping and the holy dance.
Call: I'm a soldier
Response: In the army of the Lord
Call: I'm a soldier
Response: In the army of the Lord
There are several improvised verses.

One of the famous chants of the sixty-year-old "holiness denomination" (The Church of God in Christ) is based on one word but indescribably in its impact when sung by full congregation.


"Yes, Lord" (Congregational Chant)
Circa 1890's
unmetered
Yes, Yes, Ye-s, Y e s Ye-s!
Yes, Lord Yes, Lord Ye-s Lord, Yes Lord Ye-s Lord Ye-s Lord!

Example 2. This chant is still widely sung by many churches of all denominations.

The center of the gospel music movement was in Chicago during the thirties where many churches permitted gospel choirs and groups to be organized. The Baptist Convention greatly encouraged the gospel song writers and singers, and they were given opportunity to travel and organize gospel groups in churches throughout America. The weekly network broadcasts of the *Wings Over Jordan Choir* singing gospel songs helped to accelerate widespread recognition of the gospel music style. Unlike most gospel singing, however, *Wings Over Jordan* was an a cappella choir which also sang many Negro spirituals. Their prepared approach to a given gospel or spiritual was very reminiscent of the college choir style of singing. There was not as yet the free improvisation such as is present in the congregational style.

Professor John W. Work of Fisk University, Nashville, Tennessee, became aware of the rapid spread of gospel music during one of his frequent field trips into various places to hear black folk music. In an article written for the *American Folklore Journal* in 1949, "Changing Patterns in Negro Folk Songs," he describes a folk church service:

> This church is a phenomenon of twentieth century folk worship. . . . The worship service in this church is unique. Music is exploited to a degree that probably is not attained in any other denomination. . . . In its employment of the instrumental ensemble the Holiness Church embraced with open arms this heretofore forbidden medium of intensive rhythm, used before only in secular folk music. This union of secular and religious folk musical forces has without question led to a result of significance.

The Forties: Expansion and Development

Many gospel ensembles and quartets were organized and began traveling to the east and west to help fill the increasing demands for this new vitally moving religous music. Some of the first large commercial concerts of gospel music were headlined in New York with Sister Rosetta Tharpe, the Kings of Harmony, Georgia Peach, the Thrasher Wonders, and others. Charles Hobson made this general observation of the developments of gospel music during this time:

> By 1940, the newer gospel songs and stylings had been accepted on a national scale. Shortly after World War II, black people started to purchase gospel records in impressive numbers for the first time since the Depression. Gospel singers made a great many recordings on such famous labels as Apollo, Gotham, Savoy, and Specialty. The Rev. W. Herbert Brewster, a Memphis preacher, established himself as the foremost Gospel songwriter of the time. Two of his most famous compositions are 'Move On Up A Little Higher' (superbly sung by Mahalia Jackson), and 'Surely God is Able' (by the Clara Ward Singers).

The decade of the forties was a spectacular era for the gospel quartets. They were practically unrivaled in their mass public appeal. Their unique gospel stylings had far more commercial appeal than did the more church-oriented arrangements of the gospel choirs, soloists, and groups. For the most part, members of the quartets were modishly attired and presented a more flamboyant image than other performers.

The Fifties: Gospel Groups

Ensembles of two to six voices, commonly referred to as "gospel groups," were prevalent in large numbers during the fifties. The voices were mixed (male and female), very often all female, and occasionally all male. The groups were generally accompanied by piano or organ and an occasional percussion instrument.

The Clara Ward Singers of Philadelphia, Pennsylvania, was one of the first gospel groups to receive national recognition Many of their most popular songs were composed and published by Miss Ward. The Ward Singers was also one of the first gospel groups to have a commercially successful gospel record on the market. The song, "Surely God Is Able," composed by Herbert Brewster, sold a million copies or more and helped establish the Ward Singers as one of the major gospel groups in early 1950. In addition to Clar Ward, lead soloist and pianist, her mother, Mrs. Gertrude Ward who was founder of the group, there was also soloist Marion Williams whose spectacular soprano voice was a highlight of any Ward Singers program. With enviable vocal agility and a wide vocal range, Marion Williams provided a revivalistic air to the Ward style and virtually assured any performance intense emotional impact on its audience. During the peak of its career, the Ward Singers group was heard primarily in churches and auditoriums of many major cities. During the sixties these singers expanded their appearances to include jazz festivals, cultural festivals, clubs, and Disneyland.

The Staple Singers of Chicago is a family gospel group consisting of father Staples, guitarist (who heads the group), two daughters and a son. Their country folk gospel delivery has a unique gospel sound unlike the majority of gospel styles. Their recording hit of the fifties, "The Uncloudy Day," set them apart as stars of a folk type gospel style which is characterized by a measured, metered beat quite unlike the fast-moving, highly syncopated stylings of the gospel groups of the fifties. The Staples were almost a throw-back to the country preacher style of singing and moaning.

Albertina Walker of Atlanta, Georgia, organized the "Caravans" in 1953, which featured James Cleveland as pianist and soloist before he became a famed composer, conductor, and gospel soloist as a single artist.

Alex Bradford and the Bradford Singers, the Davis Sisters, the Gospel Harmonettes, the Angelic Gospel Singers, and the Raymond Rasberry Singers were part of the large movement of gospel groups who dominated the gospel scene throughout the fifties. These were joined by countless other less well-known local gospel groups which continued to form and proliferate from coast to coast.

The Sixties: Gospel Choirs

During a warm, sunny afternoon in June, 1969, a festival of gospel choirs met at the new Madison Square Garden in New York City in what may be considered an historic occasion in gospel music history. The event marked the debut of Edwin Hawkins and his Northern California State Youth Choir, renamed a few weeks before, the Edwin Hawkins Singers. The choir of fifty voices was being presented for the first time on the east coast by Joe Bostic, noted gospel disc jockey of Harlem, on the wings of their international gospel hit, "O Happy Day." The "standing-room-only" audience of many thousands had come to hear and see the first gospel choir to achieve an unparalleled "smash hit" in the gospel field. Their stunning success was the first such commercial break-through in gospel history because of the broad appeal which the Hawkins style had among rock 'n' roll, jazz, and folk enthusiasts as well as the traditional gospel music lovers. The Hawkins gospel style represents the synthesis of choral development in gospel music during the sixties because it successfully combines religious lyrics with contemporary "rock" rhythms played by rhythm instruments which are new to gospel—the fender bass and bongo drums. Along with the customary tambourine, piano, and Hammond organ for accompaniment, the bass and drums clearly identifies gospel with the popular sounds of the day. Edwin Hawkins formed his choir of young voices from the various Churches of God in Christ in Oakland, California where he spent years developing his sizeable musical talents as a pianist, soloist, and arranger of gospel music.

The early gospel choirs were often groups of varying sizes with mixed voices singing traditional gospel hymns in gospel style—usually syncopated versions of these well-known hymn tunes. As the gospel choir took on commercial appeal after the pattern of the Wings Over Jordan group, more attention was devoted to the development of a unique gospel sound for the gospel choir, with arrangements becoming more intricate and elaborate. Three, four, and five part settings with independent interplay between voices became the rule.

Some of the more notable choral groups which emerged during the late fifties and sixties are: "The Voices of Tabernacle" of Detroit, Michigan, with the Reverend James Cleveland; "The Abyssinian Choir" of Newark, New Jersey, with "Professor" Alex Bradford; "The Southwest Michigan State Choir" with Mattie Moss Clark; "The Harold Smith Majestics,'. Detroit, Michigan; "Institutional Church of God in Christ," J. D. White, conductor; "Jessy Dixon and the Chicago Community Choir"; "The Walter Arties Chorale"; and the "Art Reynolds Choir" with the Reverend Lawrence Roberts of Nutley, New Jersey; "The Garden State Choir" of Newark and the "Utterbach Ensemble" of New York. Each of these choirs is nationally known and commercial recordings of their performances are available.

The influence of the "classical" idiom upon choral gospel music is becoming evident as composers and arrangers in the gospel field acquire more formal musical training. Among these is Myrna Summers of Washington, composer, organist, and singer who is a student at the Quotoisky Academy of Music in Washington and organizer/director of the Interdenominational Youth Choir of Washington, D.C. and Maryland. Her well-known compositions, "God Gave Me A Song" and "Save Thyself" show a distinct gospel flare combined with familiarity with medieval modes. Unusual chord progressions and modulations new to the gospel idiom set her work apart as distinctive. Beverly Glenn of Wayne State University in Detroit has a background similar to that of Miss Summers. She gives promise of becoming a mature composer of appealing and meaningful gospel lyrics and music. "He's Coming Again So Soon" has attracted the serious attention of the well-known black composer, Hale Smith of New York, and she has been recorded by the Amah Jamal Recording label.

It is highly speculative to begin predicting trends for gospel music of the seventies. If history gives any clue, a gradual and continuing perfection of stylistic trends which are already in use seems indicated. With the field of gospel music developing more dedicated composers trained and gifted in the musical arts, there is every reason to anticipate an even greater future for the field of gospel music.

Some Stylistic Trends in Afro American

Gospel Music

The stylistic character of black gospel music is distinct with clearly defined idiomatic patterns in both vocal and instrumental forms These stylistic traits, with slight variation, have remained constant and recognizable from the early development of gospel music to the present day While secular forms of black music have gone through various stages of change—evolving from primitive blues through avant garde styles with periodic returns to basic roots—gospel music has remained fundamentally unchanged The reasons for this consistency are listed below

1. Gospel music has a relatively short period of development and history.

2. Gospel music has remained uninfluenced by the main streams of world music

3. Most gospel performances remain unrecorded and unpublished.

4. Live performances remain confined principally to certain churches and limited concert audiences

The basic styles of gospel music have been shaped primarily by performers, individually and collectively Because of the highly improvisatory nature of gospel music, the composers of many gospel songs are never known

The casual listener to gospel music is often surprised to find that gospel sounds very similar to the various secular forms of black music In fact, many denominational churches which use a liturgical type service have rejected gospel music on the basis of its being too secular in sound However the similarity of black secular musical styles to the religious ones seems less objectionable when one considers the basic ethnic roots from which all black folk music has come Gospel music shares the same musical roots of other Afro American forms like blues jazz rock n roll, etc The distinction between sacred and secular, in some instances, depends upon the words which are used Many critics and analysts of musical styles are finding evidence to support a theory that popular black music has always received its impetus from black religious forms The basic elements of all black music—sacred or secular—are heavily syncopated rhythms blues tonality, highly embellished melodic lines etc However gospel music blends these elements into a whole in a manner which makes it different from all other types of black music

What are these differences? First of all, gospel music is primarily a vocal art, whereas jazz, for instance is primarily an instrumental art Even vocal stylists in the jazz idiom are usually identified with their instrumental counterparts, i. e., the performances of Louis Armstrong Ella Fitzgerald are vocal reproductions of basically instrumental jazz stylings The most creative influences in gospel styling have come from vocal origins—congregations choruses, quartets groups, and individual soloists Secondly, gospel singing style is marked by the retention of several pure African derived traits which have been handed down by the way of black spirituals Among these traits is the familiar call and response pattern

Example Leader I'm a soldier
Answer In the army of the Lord
Leader I'm a soldier
Answer In the army of the Lord

Or a basic chant: (sung in unison)
Yes, Lord—

There are hundreds of these freely-improvised song settings still sung today throughout America in churches, which have a free, evangelistic type service. Many of the earlier composed gospel songs combined traditional hymn style (verse and chorus) with "jubliee rhythms," by hand-clapping to accompaniment on the piano. The piano is an indispensable ally and support for black gospel music because of its rhythmic and percussive capabilities. Piano improvisations in the early years of gospel music were built around European-type chords with a syncopated beat. These piano stylings were very different from the ragtime accompaniments of that day. There was not present in the gospel piano accompaniments the variety of touch and embellishments practiced by the skillful ragtime pianists. In fact, gospel piano accompaniment was rather "square" and unvaried. It sounded more like the syncopation of the traditional hymn-style accompaniment in four-part harmony. Even with the change in jazz piano accompaniment from ragtime to boogie-woogie, there was a very limited use of this kind of accompaniment in gospel music. There did emerge, however, a distinct gospel piano style played notably by the late Roberta Martin of Chicago, Illinois. Miss Martin is considered the first and most influential keyboard stylist of gospel music. Her playing was marked by heavy syncopated left hand octave patterns, deep in the bass portion of the keyboard, while her right hand sought out variations on the melody of a given gospel song in the upper register in seventh chords. This differed radically from the "center-of-the-keyboard" four part harmony hymn style of accompaniment. Miss Martin's very personal keyboard gospel styling influenced a whole school of gospel accompanists from the thirties to the present. Some of her proteges are listed among today's greatest keyboard accompanists. One of them, Lucy Matthews "Little Lucy" of Chicago, is perhaps the greatest gospel pianist in America today. She has accompanied the Roberta Martin Singers for more than twenty-five years. Following the same pattern and under the Roberta Martin influence is James Cleveland of Chicago.

During the late forties, use of the Hammond organ as an accompanying instrument became common. Because this electronic keyboard instrument could provide many tonal effects not possible with the traditional pipe organ, its popularity quickly rivaled that of the piano. The Hammond is now dubbed "the gospel organ." Its rapid response to touch, wide variety of tonal combinations, and percussive qualities have helped provide a new dimension of sound for gospel. A whole school of gospel organists has led the way for countless jazz organists who have learned all they know from the gospel stylists. Willie Webb of Chicago (former accompanist for the Roberta Martin Singers, Mahalia Jackson, and the Willie Webb Singers), the late Alfred Bolden of Detroit, Michigan; Shirley Brown of Philadelphia, Pennsylvania; and J. T. White of Brooklyn, New York, are typical of the many gifted gospel organists whose stylings influence organists all over America today.

One cannot emphasize too strongly the importance of the accompaniment in creating the unique and identifiable sound of gospel music. Along with the tambourines, drums, and hand-clapping which provide the rhythmic background, the piano and Hammond organ have helped black gospel music retain much of its basic sound from the thirties to the present.

Nevertheless, because gospel music is primarily a vocal art, some of the basic elements of vocal styling deserve our consideration.

In addition to chants, "call-and-response," and early "traditional hymn types," there are several other forms which the gospel idiom has assimilated: the ballad, such as

"Didn't It Rain" by Roberta Martin; theme and variations on old gospel songs and hymn tunes (examples are "O Happy Day" and "Peace Be Still" arranged by Edwin Hawkins and James Cleveland, respectively); improvisations on black spirituals, etc. Gospel music freely uses all of these devices, and often gospel styling is imposed on such popular music fare as "I Believe," "The Impossible Dream," and "What The World Needs Now Is Love." This is acceptable, particularly when there is significant or relevant meaning in the text. The point is, gospel music is not a pre-formulated pattern or set form as we have come to expect in art music but rather a combination of musical devices.

Black gospel music is a highly robust, sometimes raucous, vocal sound with heavy emphasis upon the use of full-throated chest tones. The tones or sounds may resemble a cry, moan, groan, or wail. These are sounds reminiscent of the old "field hollers," and "street cries" of bygone days. There is a characteristic "bending" of certain tones which approximate quarter tones, and of course "blues notes," "sliding," and glissandos. This type of vocal production is alien to the technique used in the singing of art music, but it is vital and valid toward producing that sound which is uniquely and beautifully "black" and soulful. It is natural, unaffected, and an important aspect of authentic gospel singing. The extension of word syllables over several notes, breathing between syllables of the word, the use of "falsetto" by men and women are some of the common technical practices used in the singing of gospel for emphasis and emotional effect. There are no rules which say, "don't do," but rather there is the fundamental axiom, "do what you feel." In the few instances in which the principles of art singing have been applied to gospel music performance, something is invariably lacking—it just doesn't "come off"—it's too affected or unreal. It just isn't the style. This is true not only in the singing of gospel music but this is also true in the singing of black spirituals. Those simple, black religious classics are not concert arias, they are genuine folk songs which are meant to be sung in genuine folk style.

The gospel choir has contributed the most influential arrangements of all, possibly because it is an extension of the communal-style beginning of early gospel music. The gospel choir today is simply an advanced body of congregational singers with special gospel arrangements usually prepared by one member of the group who is especially gifted in singing, playing, arranging, or leading songs. It is not unusual for this person to be gifted in each of these categories and lacking in formal musical training. His ideas are his own, often influenced by singers within the group and by his unconscious assimilation of the gospel styles of many other gospel singers. The early gospel choir was for the most part a more rhythmic version of four-part congregational singing with some variation or elaboration of certain parts. Perhaps a soloist would lead one verse and the full choir another, or in many instances the bass voices would lead out a chorus with the female voices adding a descant. The "Dorsey songs" were especially well suited for improvisation in this early choral style. Kenneth Morris is one of the most noted gospel songwriters in the early gospel choral style. "Yes, God Is Real," and "Just A Closer Walk With Thee" are two of his most famous gospel classics and were among the songs most often sung by the famous Wings Over Jordan Choir. This choir whose network radio broadcasts were heard for several years during the forties was one of the leading influences in the widespread formation of gospel choirs and choruses throughout America. Their repertoire of a cappella gospel songs and spirituals stimulated a great interest and awareness of black religious music. The radio choir of the Reverend Clarence Cobb could be heard coast to coast on Sunday nights from Chicago with all of the newest style gospel songs, most of which were written and published in Chicago in the forties and fifties. The unique songs of Sallie Martin, Roberta Martin, Thomas A. Dorsey, Lillian Bowles, Theodore Frye, and

Robert Anderson were given national exposure and quickly copied by gospel choirs throughout the States. On the west coast, the recording radio gospel choir of St. Paul's Church of Los Angeles, California, created new and innovative choral techniques through the unique gifts of Sallie Martin and her singers of Chicago who moved to Los Angeles and established the first major gospel music publishing house. The early gospel choirs relied heavily upon excellence in improvised solo work, spirited choral repetition of the choruses of the songs, and highly embellished accompaniments on piano and the Hammond for achieving spiritual momentum. This contrasts sharply, however, with current trends in gospel choral performance in which sharp contrast in dynamics, highly developed contrapuntal vocal writing in three to six parts, church modes, contemporary modern harmonies are framed within elaborate forms. But the "soul" of gospel always occupies the place of prominence. The beat, the drive, the sonority is always gospel.

Among the contemporary gospel choirs which are trend-setters for gospel choral music is the Utterbach Ensemble of New York under the direction of their youthful conductor, composer, and arranger, Clinton Utterbach. With a background in gospel music which he inherits from his parents who are themselves Pentecostal gospel musicians, Utterbach's early days were fashioned in the old-time holiness hymn and gospel-singing congregation of the Refuge Church in Harlem. In addition to his parents' influence, the talented youth heard the organ stylings of "Fats" Waller who was often guest organist at the Temple, and Reginald "Sonny" Beane, pianist and former choir director, who became the celebrated accompanist for Ethel Waters. In the late thirties through the mid-forties, Sister Rosetta Tharpe was heard at the Temple, and her first recordings were coming into prominence on the east coast where she had migrated from her native Cotton Plant, Arkansas. Thus, Utterbach came under the very early influence of east-coast gospel and remained at Refuge as choir director, soloist, and organizer of various groups of gospel singers, evolving and prefecting his present, contemporary gospel sound with the Ensemble. His gymnastic approach to conduting has led to a whole new school of gospel conductors whose stock in trade is joyous bodily movement with the gospel beat. It is colorful and exciting to watch, and an integral part of the whole gospel product. Among his contemporaries, Clinton Utterbach is affectionately called "Bach" and his trend-setting arrangements are studiously followed by the first-string gospel innovators such as Wallace Williams, organizer and conductor of the Howard University Gospel Choir. Myrna Summers of Washington, D. C.; Nathaniel Townsley of Brooklyn, New York; Mattie Moss Clark of Detroit, Michigan; Art Reynolds of Los Angeles, California; J. T. White of Brooklyn, New York, are among the young corps of gospel songwriters and conductors who are carrying forth new ideas in choral gospel, following the earlier trends set by Alex Bradford and the Abyssinia Gospel Choir of Newark; Charles Craig and James Cleveland and the Voices of Tabernacle of Detroit; and later the Angelic Choir of Nutley, New Jersey with the Reverend Lawrence Roberts and many others.

The gospel group (usually three to six male, female, or mixed voices) is a unique gospel singing organization with greater flexibility and mobility than the gospel choir. The historical and stylistic development of the gospel group has remained practically uncopied by the many secular groups which have consistently adopted the techniques and styles of various gospel soloists and gospel quartets. The distinct and unique combination of voices (usually male and female) which is the "gospel group" remains today as the main tradition in black gospel that has maintained its exclusivity. The gospel group which, according to all available information, has maintained the longest record of unbroken concert and recording performances is the Roberta Martin Singers of Chicago. Over thirty years ago, this gospel group was organized by Miss Martin, who was soloist and pianist for the mixed voices for many years. Her unique style of gospel piano accompaniment and the soulful resonance of two female and three male voices established classic patterns for the gospel group style which has been maintained to the present. From the Roberta Martin inspiration has emerged a continually developing line of gospel groups among which are: the James Cleveland Singers, Raymond Rasberry Singers, the Clara Ward Singers, the Davis Sisters, the Gospel Clefs, Dorothy Norwood Singers, the Caravans, the Gospel Harmonettes, the Angelic Gospel Singers, the Stars of Faith, and many hundreds more.

In recognizing the communal origin of gospel singing, we thereby understand the lack of emphasis upon the individual gospel singer. There have always been opportunities for the more talented, individual gospel singer to have his special gifts recognized even within his congregation, choir, or group. This is usually the place for discovery, however. Relatively few soloists leave groups to become independent solo artists. Some of those who have gone on their own have succeeded, many have not. Among the first nationally and internationally-known solo gospel artists was Sister Rosetta Tharpe. Her early recordings for Decca records were known throughout America and Europe in the beginning days of gospel music awareness. She was one of the first gospel singers to record for a major company. Her singing and self-accompaniment on the guitar was begun in the Church of God in Christ. Sister Tharpe's early recordings of "This Train," "Little Boy, How Old Are You," and many other gospel songs of congregational origin, are among the first examples of black solo gospel style to be heard in America and Europe. Madame Ernestine Washington, a friend and contemporary of Sister Tharpe, is also a member of the Church of God in Christ. Her career as "Songbird of the East" yet continues. Her height of popularity in the forties and fifties was such that she gave several hundred concerts a year while also assisting her minister-husband, Bishop F. D. Washington, of Montclair, New Jersey, and Brooklyn, New York. Mahalia Jackson received world acclaim in 1953 as "The World's Greatest Gospel Singer" when she made her historic appearances in Europe and at the major jazz festivals in the United States. She represented a synthesis of solo gospel singing style which had been preceded by other great gospel soloists such as the "Georgia Peach" of New York, Madame Willie Mae Ford Smith of St. Louis, and Robert Bradley of Chicago. Most of these soloists were members of the National Convention of Gospel Choirs and Soloists of which Thomas A. Dorsey is founder and president. Miss Jackson's recording of "Move On Up A Little Higher" was the first commercial success of a gospel soloist having sold over a million copies. Few other individual soloists have duplicated this commercial success with the exception of James Cleveland's best seller, "Peace Be Still," for solo and choir. The other commercial success which has rivaled these two milestones in recording is the choral arrangement of "O Happy Day" by the Edwin Hawkin Singers of northern California.

The fact of world recognition for the solo gospel singer rather than gospel choirs, quartets, and groups who yet remain the popular stylists of the basic gospel idiom may be attributed to several things. The commercial public in general has been able to relate to the solo artistry of the gospel singer as one that is representative of a whole new style of black religious music. The solo gospel singer also represents a continuation of the traditional image of black singers, represented by Marian Anderson. There have been published referrals to both Miss Anderson and Miss Jackson as "spiritual singers," an erroneous classification for both of these artists since neither of them specializes exclusively in the singing of Negro spirituals. Miss Anderson is a concert singer whose basic training and artistic repertoire is centered around art music. The major portion of her concerts consists of works from the "classical" repertoire with one group usually devoted to the "classical-type" interpretation of spirituals. Miss Jackson, on the other hand is strictly speaking "a gospel singer." Her interpretations of spirituals receive the same vocal improvisation as her gospel songs. All of her vast repertoire of spirituals, gospels as well as semi classics, such as "The Lord's Prayer," "Bless This House," receive a characteristic "gospel styling."

The gospel choirs, gospel groups, and quartets have a style that is more readily understood when performed in an ethnic congregational setting. Their music is more to be actively participated in by the listeners rather than merely to be heard and passively enjoyed by the audience. The new trend in commercially successful gospel ensembles may now be in its beginning stages, should the trend toward gospel stylings become similar to that of popular and rock 'n' roll music. With the new "rock beat" entering some of the work of gospel ensembles, the turn toward acceptance of groups with this emphasis may create new opportunities for the gospel choir.

Among the younger solo gospel song stylists are Marion Williams of Philadelphia, a former lead singer of the Clara Ward Singers, organizer of the Stars of Faith, and featured soloist in the Langston Hughes gospel song play, *Black Nativity;* Shirley Ceasar, an evangelistic type gospel singer; Inez Andrews; Delores Barrett Campbell; The Reverend Charles Watkins, a distinguished gospel songwriter and an unusually gifted song stylist; Evangelist Rosie Wallace, noted gospel composer, singer, evangelist, and founder of the First Church of Love, Faith, and Deliverance; and Hulah Jean Dunklin, who was a featured soloist with the Voices of Tabernacle Choir before becoming a solo performer.

The gospel quartet which is usually comprised of male voices only (with one or two accompanists), maintained a steady rise in acceptance as a significant contributor to the field of gospel singing from the late thirties until the late fifties. At that point there was an appreciable leveling off in popular acceptance primarily because of the quartets' failure to advance in stylistic development. However, the "hard core" followers of the quartets are still as enthusiastic, emotional, and loyal as they were around 1943 when the singers were at their peak of popularity. The best known quartet from the late thirties was the Southernaires whose weekly broadcasts were heard on the CBS network coast to coast for several years. Their style of familiar "barber shop type" harmonizing coupled with highly rhythmic arrangements of black spirituals, gospel songs and hymns was a formula for a whole generation of gospel quartets form the Delta Rhythm Boys, the Golden Gate Quartet, the Richmond Harmonizing Four, the Dixie Humming Birds to Sam Cooke and the Soul Stirrers.

The black gospel "quartets" came mainly from the southern states:

The Five Blind Boys of Alabama
The Five Blind Boys of Mississippi
The Wilson Harmonizers of North Carolina
The Humming Birds of Greenville, South Carolina

Most of these "quartets" were composed of from four to seven male singers, some of whom would also double on the guitar. Unlike the gospel singer, groups, and soloists who were traditionally dressed in colorful robes of various styles, the gospel quartet was invariably dressed in the latest styled suits, often of bright colors. In personal manner, dress, and song styling they differed from the traditional gospel singers in that the quartets were more geared toward commercial appeal. In the early days when most gospel song was performed in the churches, the quartets were among the profitably promoted performers of gospel music, hence their more flamboyant style.

Afro-American Gospel Music:

"A Voice of Contemporary Black Protest"

In the socio-economic and religious history of the world there are recorded various revolutions and reformations which were indicative of the desire for internal change. These changes were often symbolized in the creative writings, paintings, and music of a particular era. The artistic output by those who could give cultural expression to these events remains as vivid, historical testament and record for all time, ages, and generations upon which civilization can reflect and learn.

During the Protestant Reformation of the sixteenth century Martin Luther created what he believed to be a vital innovation in the method of religious worship. Among the many points which he advocated was congregational participation in the worship service with use of the vernacular, the use of familiar folk tunes, and congreational singing. In order to affect these changes, Martin Luther made use of German folk tunes to which he wrote relevant texts. Thus was born the chorale. Among the many chorale tunes for which Luther is credited, "Ein Feste Burg Ist Unser Gott" stands out as the symbol of the Reformation. Later, Johann Sebastian Bach brought the chorale to its height of development in his numerous and well known settings. The black spiritual represents a type of musical protest in American history comparable to that of the German chorale because of its very persistence in surviving amid an alien, dominant culture. By oral transmission, hundreds of spirituals somehow made their way down through several generations of the descendants of African slaves. Says Courlander in *Negro Folk Music, U.S.A.:*

> Why did Negro oral religious literature take the particular form that it did, and why did it eventually diverge so much from the white tradition, in view of the fact that Negro Christian converts were presented with ready-made songs (white spirituals and hymns), an established way of singing them, and a preselected set of images and symbols? The answer must lie in an assumption that the materials thus made available were regarded as inadequate, in some respects in relation to Negro tradition. For psychological and cultural reasons the earliest Negro congregations found it necessary to remold these materials.

The author makes special note of the persistence of black religious music as vital to the maintenance of some remnant of cultural identity for black people. So it is today that gospel music, like the choral black spirituals of the past, has continued to survive independently of the trends of the dominant western musical idiom. The white spirituals, anthems, and hymns of America, which were derived from the European traditions, do not speak for all black American religious thought. Our own musical resources—so varied, rich, free, and soulful—have the expressive powers to convey the depth of our human experience as related to the deity.

Freedom songs which are basically adaptations of black spirituals and gospel songs were uniquely suited to the black protest movement begun in the sixties. Many of these songs were explicit in their declaration of protest against the social injustice, discrimination, and hate which exists in America today. Freedom songs helped to provide a rallying point for moral strength during the arrests, beatings, jailings and lynchings of black students and civil rights workers. "We Shall Overcome" rang out all over America where blacks prayed, marched, picketed, and boycotted their way into the moral consciousness of America. Song after song, warm, familiar tunes were on the lips of Catholics, Protestants, Jews, black and white together. All of the vast repertoire of great art music from the ages past could not say what the old spirituals, gospel songs, and freedom songs could say for all classes of blacks: the educated, the illiterate, the wealthy, the poor. Black music made us one. We were united in protest.

Black gospel music of today also symbolizes a protest against western concepts and traditions of what is musically and aesthetically appropriate for an act of divine worship. The musical standards observed by gospel composers and singers are not those which have been decreed through centuries of European tradition. Their standards are created spontaneously and continuously as the need arises. Form, content and technique give over to any means of creative expression.

Critics of gospel often refer to the music as being "too raw, raucous, unrefined, too loud, too jazzy, and irreverent." The critics declare that the performers do not use proper technique in playing their instruments and in singing. These critics who are so woefully uninformed about the nature of gospel music and its practices are blindly using the wrong yardsticks for measuring the spiritual and artistic value of this folk-like form. Black gospel music and its artists have high standards of excellence which are relevant to the music. One cannot arbitrarily force gospel into the limited, musical confines of art music tradition. That which is authentic in black gospel music is its honesty and freedom, simplicity, and lack of pretension. It is direct communication between man and his God.

Some Creative Uses of Gospel Music

BLACK HISTORY

Teachers in the large urban cities are aware of the constant demands by students and the community for a broad cultural and academic program with special emphasis upon black studies. Many books and courses of black studies have been compiled and made available for use by faculty and students. There are also many projects and programs in operation at various schools, colleges, and universities to help meet the widening need for definitive information about black Americans.

The study of contemporary black music should include a unit devoted to the exploration of Afro-American gospel music. Our recognition and attention to this active phase of our continually developing history helps form a composite picture of our total cultural heritage.

CONTEMPORARY RELIGIOUS WORSHIP

A significant development in the worship services of many denominations today is the trend toward re-vitalization of the act of worship through the meaningful use of contemporary music.

For example: The use of the vernacular in Catholic liturgy and the use of selected hymn tunes and spirituals in addition to the traditional Gregorian Chant; the introduction of folk and jazz masses among some of the Episcopal Churches; the use of black gospel music along with traditional hymns and anthems among Baptists, Methodists and many other religious denominations. These modifications have become increasingly necessary and they are highly desirable as a means of making religious worship a true expression of today's people.

SCHOOL MUSIC PROGRAMS

The music programs of many public schools, colleges, and universities now include specialized groups devoted to the serious interpretation of Afro-American gospel music. In the past, many of these schools encouraged the development of highly-skilled jazz and rock 'n' roll ensembles along with the regular musical organizations such as the choir, orchestra, band, and very small ensembles. The addition of gospel groups to the school music program is relatively new because opposition to such has been prevalent and still remains in many areas of the country.

The arguments against the use of black gospel music in the schools has centered around two key issues:

1. Separation of religion from the state (especially in public schools where prayers and any form of religious practice is now unlawful);
2. The validity of black gospel music as a course for serious academic study.

Many teachers have found themselves at a loss to explain, accept, or teach black gospel music as a part of the school music program because they:

1. have not become acquainted with the many areas of folk music tradition which exist outside of the music curriculum which they have studied;
2. have not had an opportunity to study or experience black gospel music in churches where it is in regular practice;
3. feel black gospel music disturbs or undermines the established or traditional methods of teaching conventional European music.

The unimaginative, unrealistic, or non-creative teacher will persist in adhering to tradition without ever experiencing the stimulation which comes from the enthusiasm of his students who are often familiar with their own cultural heritage. He does not realize the value of using black gospel music as a means of creating a bridge over the musical generation gap. In spite of the reluctance on the part of many music educators, black gospel music cannot continually be overlooked. It is here to be reckoned with and activated as a vital part of a total music program

The Music Educators National Conference has given serious attention at its conventions of 1969 and 1970 and in its Journal to the encouragement and inclusion of black music as a vital part of a relevant music education curriculum.

Journals on Gospel Music

Gospel Rama Magazine—Published monthly by the Gospelrama Publishing Co., Washington, D. C., 20009 P. O. Box 6617.

Gospel News Journal, Marvin Bunton, Editor—Philadelphia, Pennsylvania.

The Gospel Reporter, Melvin Walker, Editor—New York, New York.

Gospel Music Conventions

National Convention of Gospel Choirs and Choruses, Inc., Dr. Thomas A. Dorsey, Founder and President. Organized 1939. Headquarters: Chicago, Illinois.

Gospel Music Workshop of America, Association. The Reverend James Cleveland, Founder and President. Organized 1969. Headquarters: 3908 Warren Street, Detroit, Michigan.

Howard University

College of Fine Arts

Project in African Music

THE IMPACT OF THE AFRICAN IDIOM UPON AMERICAN MUSIC

An Introductory Lecture

Vada E. Butcher

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THE IMPACT OF THE AFRICAN IDIOM UPON AMERICAN MUSIC

Afro-American Music which grew out of the adaptation of the African idiom to the western world, has become one of the dominant elements of twentieth century music. It has influenced the folk music of the white man in America; its elements form the basis of much of the popular music currently heard on radio and television; and it has inspired composers of art music throughout the world. The story of the importation of African music onto this continent, and its subsequent development into the most indicative characteristic of American music is the subject of continual debate. African music has no system of notation, and the fact that recording devices are comparatively recent inventions means that many of our conclusions concerning the beginnings of Negro music in America are the result of educated guessing.

It *is* known however, that most of the slaves (approximately eight-five percent of them) were imported from West Africa, an area of the continent which now includes Nigeria, Dahomey, Ghana, Sierra Leone, West Congo among other countries. In recent years, ethnomusicologists have made numerous field recordings among those tribes, who, living in remote areas of these countries, are presumed to make music in much the same manner it was made there four hundred years ago. These recordings reveal this music to be highly intricate. It is filled with rhythmic complexities, many of which cannot be fathomed by those trained in the European tradition. On-the-spot-creation, an art which we call improvisation seems to be expected of the musicians, who appear to have particular fondness for percussion, not only in drumming, but also in performing on other instruments—the xylophone or the musical bow, for example. The most frequently used structure in this music is the call-and-response pattern—alternation between soloist and group, or between two groups of musicians. Many of the West African melodies are built upon the so-called "gapped" scales similar to our own diatonic scales with certain of the degrees used as ornaments rather than basic melodic tones. "Art music" as we know it in the United States today apparently did not exist in West Africa centuries ago if these field recordings are at all indicative. Although there are a few roving street bands and court musicians who are paid to entertain, most of the music of these tribes is created to accompany or comment upon the functions of daily living—birth, marriage, death, war, the onset of puberty, civil suit, etc. This means then, that the words of the traditional African song are extremely important, often at the expense of melodic variety. Special emphasis is placed upon tonal inflection, and while the African concept of tonal beauty is far different from that of the European, vocal timbre plays an important role in the communication of emotion and meaning. The following examples will give us some idea of how the tribal music of West Africa might have sounded four hundred years ago when it was brought to America by the slaves.

The first example chosen to demonstrate the rhythmic complexity of West African music is a drumming composition performed on three *bata* drums used by Yoruba tribes for religious music only. This particular composition, notable for the marked changes in tempo and rhythm is performed in honor of Shapana, the Yoruba god of small pox, often called Obaluaiye, or Babuluaiye, or simply Babalu as he is known in Cuba.

EXAMPLE 1

The second fragment, extremely fascinating, is a recording of actual court proceedings among one of the Bantu tribes in West Congo. Each of the litigants supported by his followers presents his case to the chief, closing his statement with a song in which the villagers and drummers join. In this segment, we hear the court called to order by the chief who strikes a drum three times. One of the litigants then says:

> My opponent has come, and he wants to discuss the matter in public. So I have left my house and that is why you see me here. You have forced me to come. When the sun has set, we shall still be here debating.

Then he sings:

> I am like the dog that stays before the door until he gets a bone.

EXAMPLE 2

The third example is a circumcision song sung by a group of Ituri adolescents. This music is closely related to that of West Africa in its use of a "gapped" scale and call-and response pattern. The part singing at the end of each phrase is particularly interesting, for it has not yet been determined that singing in harmony is a characteristic of traditional West African music.

EXAMPLE 3

The final example is one of dance accompaniment heard in Dahomey. Call-and-response is again heard and the melody, built upon a five-tone scale, is strikingly similar to melodies heard in American folk song.

EXAMPLE 4

Although these compositions may sound strange to us, it is obvious that many of the devices and techniques used are commonly heard in American music today.

The adoption of the African idiom into the musical language of the Americas poses many questions which are yet unanswered. For instance, why did the techniques of African music survive this cultural transplant, when other elements of African civilization quickly disappeared? There is, for example, no trace of African political and economic thought in American life today. African technology—wood carving, weaving—is enjoying a belated renaissance after lying dormant for over three hundred years in this country. On the other hand, we have no difficulty at all in tracing the role of African techniques in American music from the days of slavery to the present. If, as it is often stated, the slaveholders willfully destroyed and prohibited the cultivation of African artifacts in an effort to discourage family and tribal ties, why is it that they tolerated the making of music—an activity known for its capability of inspiring hope and optimism? Another perplexing question: Why are there so few African songs extant in America today? Although the basic elements and devices of West African music apparently were adopted by this country almost intact, ethnomusicologists have been able to find very few similar melodies and texts among the musics of the two continents.

It is now assumed that the blues was the first musical utterance of the Afro-American, that is, of the slave who having mastered to some extent, the language and customs of his new country, regarded himself no longer a displaced African, but rather an enslaved American. According to Harold Courlander, ethnomusicologist and noted authority on Negro folk music, blues is far older than has been generally recognized, and probably co-existed for a long time with forms out of which it supposedly developed. Blues is a very personal statement of criticism, complaint, and general dissatisfaction by the black American concerning the world in which he lives, and thus is closely related to the African songs of complaint and recrimination. Rarely is there expressed in blues any hope for improvement of the situation. Technically speaking, blues may be defined as a highly syncopated solo song which moves at a deliberate pace (although there are some rapid blues also). It is often said that blues melody is built upon a scale that approaches one of the West African "gapped" scales—that is, our major scale with the lowered third and seventh degrees used as accidentals. While this is technically correct, the true blues melody is achieved not so much by lowering the third and seventh degrees of the scale, as by "sliding" into an approximation of these tones, a technique closely related to the practice of ornamenting melodic lines in African performance. Blues in its early stages (now called "primitive blues") was a simple song, sung by anybody who had a problem, to the accompaniment of a guitar, if one happened to be available. Words were freely invented to fit the occasion or circumstances, often falling into three-line verses in AAB form. Unfortunately much of this music has been lost forever, but some of it is preserved on field recordings made in rural districts of southern United States of performances by such people as Mississippi John Hurt, Willie Doss, Blind Willie Johnson, etc. The era of urban blues was ushered in by W. C. Handy's *Memphis Blues* and *St. Louis Blues,* along with the performances of Ma Rainey, Bessie Smith and their followers who were the first professional blues singers. Their popularity led to the production of numerous commercial discs known as "race records" which reached its peak in the late twenties and early thirties. This music reflects the disillusionment of the thousands of Negroes who migrated north after World War I in quest of a better life only to find slum dwellings, rent parties, and unemployment which finally culminated in the Great Depression. Although most city blues compositions deal with love problems (faithless women, absentee lovers, etc.) there is often the expression of distinct dissatisfaction with urban living:

> My home is in Texas, what am I doing up here?
> My home is in Texas, what am I doing up here?
> Corn whisky baby, and women brought me here.

The following recorded fragment is a segment of the *Misery Blues* sung by Ma Rainey, interesting not only as an example of early professional blues performance, but also of the early New Orleans style of accompaniment which features the tuba, instead of its later substitute, the bass viol in the rhythm section.

EXAMPLE 5

Contemporary blues, known as rhythm-and-blues is very often slick, commerical, and backed up by fairly large orchestras playing sophisticated arrangements. Many of these works are difficult to distinguish from run-of-the-mill rock 'n roll. However, the best rhythm-and-blues retains the vitality of the older varieties and remains the direct expression of black Americans as they cope with the problems of their world.

Spirituals, the result of crossing African melodies with European hymns grew out of the conversion of the slaves to Christianity. The Baptist faith was particularly appealing to the new African Christian because the practice of total immersion bears some resemblance to African ritual in the worship of river gods. The development of the spiritual in the history of music is parallel to that of the blues, and indeed, these forms have some elements in common. Like blues, many spirituals are based upon "gapped" scales, use ornamental sliding tones in performance, and are highly rhythmical. Spirituals too, comment upon the pain and disillusionment of the world, but here the similarity ends, for the lyrics of most spirituals look forward to a better life, usually after death. In this respect, the philosophy of the Afro-American slave bore remarkable resemblance to that of the medieval vassal who stoically bore the difficulties of feudal living in the expectation of heavenly reward after death. In performance, spirituals reveal their African heritage in the use of percussion (hand-clapping) and call-and-response patterns usually in the form of a leader answered by a chorus. According to history, the slaves sang these songs after a hard day's toil in "praise houses" set aside for this purpose. Here, the slave felt he could express himself with comparative freedom for the slaveholders usually approved of these meetings. They assumed that slaves singing songs in praise of the white man's God could not possibly be contemplating such mischief as escape or revolt. Such complacency was ill-founded however, for the slaves often used the spirituals as a kind of code system in their quest for freedom. It is well documented, for example, that the line "Let my people go" in *Go Down, Moses,* has a double meaning, and that the spiritual *Steal Away* was in fact, an invitation to join the underground. Surely there can be no doubt about these lines from *Oh! Freedom!*:

And before I'll be a slave
I'll be buried in my grave
And go home to my Lord and be free

The easy adoption of the spirituals as the "official" music of the Civil Rights movement in the 1950's marks them as songs of freedom rather than songs of slavery. For all their seriousness and religious content however, spirituals are not above acid commentary on the worshippers themselves:

You can talk about me just as much as you please
But I'll talk about you when I get on my knees

or

See that sister dressed so fine?
She ain't got Jesus on her mind

Spirituals were introduced to the world by the Fisk Jubilee Singers under the direction of George White when they went abroad in 1871 to raise funds for their university, and these songs have been considered a valued segment of American traditional music ever since. Today, spirituals may be heard in many Negro churches, and some of them have been made into immortal concert pieces by such great singers as Roland Hayes and Marian Anderson. These melodies are also used by composers of art music as the bases for highly sophisticated anthems, cantatas, and orchestral works. Spirituals are probably heard at their best when they are sung in the Sunday chapel services on Negro college campuses. Here the choral directors deliberately avoid elaborate arrangements and over-conducting. The result is an expressive, spontaneous performance of these great old songs that the youthful singers have heard and sung all of their lives. *Ain't a that Good*

News sung by the Howard University Choir under the direction of Warner Lawson is such a performance in which rhythmic syncopation and the call-and-response pattern is clearly apparent. The text is a simple, but moving statement of the philosophy of the Christian slave who looked forward to a better life after death.

EXAMPLE 6

A more recent religious expression in the history of Negro music is the gospel song—a setting of very intimate, emotional texts to hard-driving rhythmical music which sounds amazingly similar to rhythm-and-blues. Indeed, Thomas Dorsey who is credited with creating, or in any case, popularizing the gospel song in the thirties, was originally a blues performer who was known as Georgia Tom when he worked with Ma Rainey. The astonishing popularity of this music as religious expression may be understood if we compare its function with that of urban blues. The same migratory population which embraced urban blues as a substitute for primitive blues, also sought an outlet for the free expression they had known in the rural churches which, growing out of the "praise houses," encouraged overt response to religious fervor—shouting, "getting happy," even dancing. Gospel music as performed in the fundamentalist churches answers this need, and the increasing popularity of commerical gospel music is testimony (perhaps) to the needs of the masses as they search for emotional release in their world of confusion and conflict.

Unlike the blues and the spiritual, jazz has not remained the exclusive possession of the Negro. It has been adopted not only by the whites in America, but it has made a home for itself in Europe and in such unlikely countries as Japan and Thailand. It is considered by many to be the "official folk music" of the United States. Although the term *jazz* defies definition, one might say that it was created through the instrumental transcription of blues. The African idiom is the essence of jazz. Its effectiveness depends upon a steady rhythmic beat, improvisation, call-and-response either between instruments, or between voices and instruments, and percussive techniques, even to the extent of using the bass viol as a percussion instrument. In taking over the vocal techniques of blues, jazz has adapted many vocal mannerisms to instrumental performance—sliding intonation, plaintive wails, and raspy, strident tones as a means of emotional expression. The pendulum history of jazz is so well known that one need only touch upon the high points here. The New Orleans style, growing out of the merging of instrumental blues and the marching band, migrated to Chicago and Kansas City after the closing of Storyville, developing into the big swing bands of Fletcher Henderson and Count Basie among others in the thirties. Bebop was initiated by such musicians as Theolonious Monk and Dizzy Gillespie in the forties as a protest against swing, and was supplanted in the fifties by the cool West Coast style of Myles Davis and John Lewis. Cool jazz was replaced by the "hard bop" of the sixties. It is not yet clear what we will say in retrospect was the dominant trend of the sixties. One is aware, however, of the interest in experimentation which seems characteristic of the young jazz generation. John Coltrane, for instance, appeared to be reaching for new spiritual heights in jazz in his *Love Supreme* composed just before his death two years ago. Ornette Coleman likens his free improvisation to the abstract action paintings of Jackson Pollock. The Indian sitar, and the Japanese koto are often used in jazz compositions of the sixties, as well as the flute, harpsichord, and French horn, which were once confined to music written in the European tradition. Donald Byrd, who heads the Jazz Institute at Howard University is one of the "new breed" of the sixties. His composition *Black Disciple* represents a rather ironical twist in the history of Afro-American music, for this work, set for chorus and orchestra, is the result of the composer's study of African rhythms in search of a "new perspective of jazz"—an idiom which was more African than anything else in the first place! Apparently the circle is now complete!

EXAMPLE 7

A number of Negroes, trained in the European tradition have distinguished themselves in the field of art music. Here the African influence is more subtle, but strong nevertheless. The list of black performers on today's concert stage is long and impressive...Shirley Verett, Leontyne Price, Andre Watts, to name just three. All of them owe a debt of gratitude to that remarkable generation of musicians who, in the early years of this century proved to the world that there are among Afro-Americans, uniquely talented performers who can bring new interpretation and fresh insight to the standard art repertoire. There were many of them—R. Augustus Lawson, Kemper Harold, Roland Hayes, Marian Anderson. A long line of black composers too, have mastered the composition techniques of European music and have used them to create art works uniquely Afro-American. Sometimes this is done through the use of pre-existing Afro-American melodies as in the case of Coleridge-Taylor's piano settings of Negro spirituals, or R. Nathaniel Dett's *Listen to the Lambs,* the first anthem composed on a Negro spiritual. One such composition is Thomas Kerr's *Didn't My Lord Deliver Daniel?* set for two pianos.

EXAMPLE 8

Frequently, however, the material is all new as in the case of Howard Swanson's setting of Langston Hughes' poem, *I've Known Rivers.* Any ethnomusicologist can point out the obvious African elements in this composition—the syncopated pattern of the chordal accompaniment, the steady pulsating drum-like notes in the bass, and the melodic line which recalls, however faintly, the blues. But the totality of the song is what makes it Afro-American—a unique offering to the world of concert music. One cannot listen to this song without feeling, *knowing* the pride of the Negro as he traces his ancestry from Africa to the United States.

EXAMPLE 9

The vitality of the Afro-American idiom has not escaped European composers of serious music. Dvorak's use of Negro-inspired themes in his *New World Symphony* is well-known, and by the early years of the twentieth century, such musical giants as Ravel, Milhaud, Debussy, and Stravinsky were using what they considered Afro-American jazz in their compositions. The musical results were often a bit astonishing, particularly to those of us who were born into the world of jazz, but there is no doubt that concert music of the western world benefited from this infusion of rhythmic interest and exotic melody. Stravinsky's *Ragtime for Eleven Instruments* may not sound like jazz to us, but it *is* different!

EXAMPLE 10

The African idiom continues to make itself heard in American music, inspiring composers and arrangers to experiment with new styles and new methods of expression. It has been particularly effective in answering the demand for a new type of religious music which will reach the contemporary generation, and retard the current mass defection from the Church. The following examples represent efforts in this direction. The first is a setting of the spiritual, *We'll Never Turn Back* against the Gregorian chant, *Dies Irae* by Pearl Williams-Jones, and the second is the "Kyrie" from the *Jazz Mass* by Joe Masters.

EXAMPLES 11 AND 12

We have not spoken of the Negro work songs, the minstrel shows and their influence upon contemporary Broadway musicals, nor have we touched upon the African inspired music of Latin America and South America, the calypso, the bamboula, the juba. Hoepfully, however, enough has been said, enough music heard, to indicate the broad influence of the African idiom upon today's music.

DISCOGRAPHY

Example 1.	Ethnic Folkways Library FE 4441:	*Drums of the Yoruba of Nigeria*
Example 2.	Ethnic Folkways Library FE 4427:	*Folk Music of the Western Congo*
Example 3.	Ethnic Folkways Library FE 4507:	*Music of the World's Peoples*
Example 4.	Ethnic Folkways Library FE 4506:	*Music of the World's Peoples*
Example 5.	Folkways Records FJ 2802:	*Jazz*
Example 6.	RCA Victor LM-2126:	*Spirituals, Howard University Choir, Warner Lawson, Director*
Example 7.	Blue Note 4124:	*A New Perspective, Donald Byrd*
Example 8.	Recorded performance of Thomas Kerr's *Didn't My Lord Deliver Daniel?* Thomas Kerr and Alma Blackman at the pianos.	
Example 9.	Recorded performance of Howard Swanson's *I've Known Rivers.* Leroy Dorsey, Bass, Clyde Parker, Piano	
Example 10.	Columbia MS 6372	*Stravinsky Conducts Stravinsky*
Example 11.	Location: 1265-3268	*Songs of the Soul and Spirit,* Pearl Williams Jones, Singer-Pianist
Example 12.	Columbia CS 9398	*The Jazz Mass*

(see p.230)

Howard University

College of Fine Arts

Project in African Music

Script for

TRADITIONAL MUSICAL INSTRUMENTS OF AFRICA

Prepared by

Willard Rhodes and Vada E. Butcher

— 231 (no p.232)

TRADITIONAL MUSICAL INSTRUMENTS OF AFRICA

Africans are great lovers of music, and in their long history they have developed a rich musical culture that is distinctly their own. Music is so intimately integrated and associated with the daily life of the people that it would be impossible for an African to imagine a world without music. For the African tribesman, music is life. There are songs for every occasion: the birth of a baby, the naming of a child, the girl's puberty ceremony, songs to accompany work, songs to praise and honor a cheif, social and dance songs, funeral songs, and songs that constitute the most important part of religious ceremonies. This African love of music lives today in the lives of Afro-Americans. The impressive volume of music which they have created in the past three hundred years stands as a significant and valuable contribution to the musical culture of America, a contribution of which they can be justly proud.

Today, we shall turn our attention to the traditional musical instruments of Africa. The inventiveness and creativity of tribal Africans are demonstrated in the great variety of musical instruments they have developed. In discussing these instruments, we shall divide them into the four categories commonly used by authorities on world music.

Aerophones are those instruments which produce sound through the vibration of a column of air. The instruments of the woodwind and brass sections of the Euro-American symphony orchestra, as well as saxophones, bugles, cornets, and hunting horns fall into this category. African aerophones include a variety of whistles, flutes, and horns which are made of wood, metal, elephant tusks, and the horns and antlers of deer, cattle and other animals.

Slide No. 1

Horns are often used for signaling, for their loud tones can be heard over long distances, and their meaning and messages can be readily understood by every member of a given tribe. The following excerpt was recorded by Laura C. Boulton and can be heard on the Folkways recording, FW 8852. In this record the horns call the warriors to battle and direct their action. The messages on the horn have been translated on the record into native Kru, and then into English by Miss Boulton's interpreter:

> Everyone be prepared. The war's coming.
> If anybody run away, he's going to get the whip.
> The warriors tell him to run quick to the military.
> Gather in all the women from the farm.
> They are coming on the right hand of the farm, on the right side.
> They are now cross the river on the other side, etc.

Chordophones are those instruments on which sound is produced through the vibration of strings. The string section of the Euro-American symphony orchestra as well as harps, guitars, mandolins, and ukeleles fall into this category. African chordophones include musical bows, tube fiddles, harps, lyres, and zithers.

Slide No 2

Here you see four harps from East Africa. Each string is stretched from the body of the instrument to the neck where it is attached to a tuning peg. By counting the tuning pegs you can determine how many strings there are on each instrument. Notice that two of the harps are covered with beautiful animal skins. The instrument on the floor is a trough zither placed so that you can see the decorative design which has been burned into its underside

Slide No 3

This view of two harps shows their close relationship to the hunting bow. The shape of the bow is clearly apparent in the harp which rests on the table, and there can be little doubt that this instrument developed from the bow. Indeed, the hunting bow itself is used as a musical instrument in several regions of Africa.

Slide No 4

Listen now to the sound of the harp The low register is typical of chordophones played in certain regions of East Africa (Music.)

Slide No 5

Here you see two lyres which are played by plucking the strings with the fingers. The bodies of these instruments are covered with python skin while the frames are decorated with tufts of fur. The through zither on the floor is positioned so that the playing side is visible. Note that a single string is looped around notches at either end of the instrument and drawn from one side of the instrument to the other.

Slide No 6

Here is the sound of the lyre. It, too, has a very low range. (Music)

Idiophones may be defined as those instruments on which sound is produced by the material from which the instrument is made. Idiophones commonly heard in Euro-American music include xylophones, cymbals and castanets. The African orchestra includes a large variety of idiophones among which are several types of rattles.

Slide No 7

One of the simplest types of rattles consists of kola nut shells strung together and wrapped around the waist of a dancer. As the dancer moves in rhythm with the music and stomps his fee, the shells are shaken against one another. So the dancer, whom we do not think of as an instrumentalist, is actually playing another instrument and creating an ensemble. The dancer's body becomes a percussive instrument for the sound of his stomping feet is a part of the music. Likewise, the hand clapping and body slapping of dancers and choruses are to be considered as body percussion. This is the sound of the kola nut rattle combined with body percussion (Music.)

Slide No. 8

The *sekere* is a rattle which is made from a large calabash or gourd that is loosely covered with a string net to which cowrie shells or beads have been attached. When the instrument is shaken the shells strike the hard surface of the calabash producing a brittle sound that plays an important part in the instrumental ensemble. It can also be beaten like a drum, or thrown in the air and caught in rhythm with the music. Not all *sekere* are as large as the one you see here.

Slide No. 9

Listen now to its sound. (Music.)

The development of an iron industry in Africa many years ago made possible the making of bells. These bells in various sizes and shapes do not have clappers that swing back and forth inside the bell. Instead, they are played by being struck with small metal rods or wooden sticks. The bell establishes the tempo and basic rhythm for the other instruments and serves to control the group. The pitch of the bell depends upon its size and shape.

Slide No. 10

There is a double bell in which two bells of different size and pitch are joined to a single handle. This enables the player to divide the rhythm between two tones, high and low.

Slide No. 11

Single bells produce only one tone.

Slide No. 12

The music of the bells adds a bright new color to the traditional ensemble. (Music.)

Slide No. 13

Africans have invented an ingenious instrument that is known by several names—*sanza, mbira, lukembi, perpensua,* and *hand piano*. This instrument consists of a set of metal keys usually from 5 to 11 in number. They are attached to a slab of wood that has been hollowed out to serve as a resonating chamber. When the keys are plucked with the thumbs, they produce an enchanting sound not unlike that of a Swiss music box. This plucking technique also sets in motion "buzzers" which are attached to each key.

Slide No. 14

The instrument is made in various sizes, the one at the left of your picture being so large that the player sits on it when he plays. This huge instrument has only five keys, all in the bass register. Hand pianos are often played with the playing ends of the keys facing the performer in contrast to the manner in which they are held in this picture. This instrument has found its way across the Atlantic to Guatemala and other Central American countries. (Music.)

Slide No. 15

Here is an instrument that has migrated from Africa to North and South America where it has become very popular—the xylophone, sometimes called the marimba. It consists of a series of wooden keys of varying length attached to a wooden frame. Underneath each key is a hollowed out calabash or gourd which serves as a resonating chamber for the tones. The gourds are carefully selected in size to match the pitch of the tones, the high tones with the small gourds, the low tones with the large gourds. The musician plays with a rubber-headed mallet in each hand. The xylophone players become quite expert on the instrument and impress the listeners with their fabulous technique and musicality. The instrument comes in various sizes ranging from the high soprano register to the low bass. The Chopi people in Mozambique, a Portuguese colony in East Africa bordering the Indian Ocean, have entire orchestras composed of xylophones.

Slide No. 16

Now let us hear the sound of this instrument. The performer precedes his improvisation with the scale to which this instrument is tuned. Note the similarity between this scale and our own pentatonic scale. (Music.)

Membraneophones are instruments which produce sound through the vibration of membranes and are commonly known to Euro-American musicians as drums. You may think that a drum is a drum, but not so for the African. Different tribes have different drums, different not only in shape and style, but also in their social and ceremonial functions, and in the manner in which they are played.

Slide No. 17

The Yoruba people in Nigeria have the *dun-dun* drums which are widely used throughout West Africa. These drums are carved from wood in the shape of an hour-glass. The two heads of the drum are covered with animal skins which are fastened together with leather thongs that are laced back and forth between the two heads. The drum of the master drummer is decorated with little brass bells around the rim of the drum, adding to the sound of the vibrating membrane. These drums are sometimes called pressure drums, for by grasping the thongs with one hand, the drummer exerts pressure on the skin heads. This tension results in a higher pitch when the head is struck with a little curved stick. They are also called talking drums, for by changing the pitch of the drum tone, they can be made to imitate the sound of the spoken language. Many African languages are tonal languages; that is to say that the meaning of the word depends upon the pitch level of the various syllables. For example, the word *owo* in Yoruba may have several different meanings depending upon the intonation of the two vowels.

Slide No. 18

Now you will hear two *dun-dun* drums played together. (Music.)

Slide No. 19

Another type of drum is the *gudugudu,* sometimes called a pot drum. Unlike the pressure drums, it has only one head with tuning paste at its center, stretched over a shallow, hemispherical body. The drum is suspended from a strap which is hung around the neck of the drummer, and beaten with sticks or with leather straps in each hand. Listen now to the sound of the *gudugudu.* (Music.)

Slide No. 20

The drums you see here are *bata* drums, believed to be of special significance to the Yoruba people who use them for religious ceremonies only. *Bata* drums are carved of wood in the shape of a truncated cone, giving two heads of different size and tone. They are generally played in an ensemble of three drums. The largest is known as *iya ilu,* "mother of the drums." Note that the two smaller drums have been joined together so that they can be played by one drummer. This pair is said to be the ancestor of the bongo drums which are so popular in Latin America. All *bata* drums, with the exception of the smallest of the paired set, have tuning paste on their large heads. This is the sound of *bata* drums. (Music.)

Slide No. 21

These drums are from Uganda and illustrate the wide variety of drums which are to be heard on the African continent. Note the beautiful decorations and the ingenious use of animal skins.

Slide No. 22

The Ashanti people in Ghana have as many as thirty-one different types of drums, but the most important one to the Ashanti is the pair of talking drums known as the *atumpan.* These two drums are tuned to two different pitches, and by following the tonal and rhythmic pattern of the spoken language, the drummer is able to communicate messages. The *atumpan* drums serve the Ashanti in much the same way that the *dun-dun* drums serve the Yoruba. Note the manner in which the drums are played. The *atumpan* are rested against a stand and the drummer plays with a stick in each hand. There is a large body of texts including greetings, proverbs, heraldry, eulogies on living and ancestral chiefs, and events in the history of the Ashanti empire. Formerly, the drums were regarded as sacred objects and could be owned only by chiefs of the highest rank. Though most villages in Ghana today have radios, the *atumpan* continues to be used on important state occasions. The signal which precedes all news broadcasts and important announcements transmitted by the government-owned Ghana Radio and Television Corporation is an *atumpan* recording which says, "Ghanaians, listen, Ghanaians, listen." The message that we hear today is "Come all, come in groups, everybody come." It is an announcement to the people of the village informing them of an important event that is to take place. (Music.)

Slide No. 23

A type of drum found in the Akan communities of Ghana is the *Kete* drum. It takes its name from the drum orchestra found at the courts of paramount chiefs. You will note that the drum head is secured by a braided rope attached to wooden pegs that are driven into the body of the drum on a slant. To tighten the drum head and raise its pitch, the drummer hammers these pegs. The drums are beautifully decorated in red and black, but one will find some painted green with metal bands of an orange-brown color.

Slide No. 24

Let us listen now to the sound of the *kete* drums. (Music.)

Slide No. 25

The drum you see here is a *donno* drum. This particular type of drum is played for the girls' puberty ceremony. Many puberty songs are sung to the accompaniment of two *donno* drums. The singers swing themselves or dance to the rhythm of the music. A puberty ceremony is a joyous occasion and takes on the spirit of a festival which may continue for several days. In a way, this ceremony corresponds to one in our society—the debutante ball, in which a young girl approaching adulthood is presented to society. However, the African girls' puberty ceremony has religious and spiritual qualities that are completely lacking in the coming-out party in America.

African instruments are seldom heard in solo performance. Usually they are combined to form ensembles.

Slide No. 26

Two *dun-dun* drums and a *sekere* form a percussion group which is very popular among the Yoruba. (Music.)

Slide No. 27

Another popular combination in Yorubaland consists of two *bata* drums and a *gudugudu.* (Music.)

Slide No. 28

Here we have two Yoruba men playing bells, while a third adds the rhythmic accompaniment of rattles as he dances. (Music.)

Slide No. 29

African musicians form little bands that function like clubs. These popular bands tend to specialize in the music of a particular dance, though they also furnish music for the social and ceremonial life of the community. The *assadua* is a form of popular drumming and dancing that is found in the Akan communities of Ghana. You will note that the drums on which they are playing are pressure drums. This is *assadua* music. (Music.)

Slide No. 30

Here is another example of *assadua* music performed with two pressure drums and a double bell. (Music.)

Slide No. 31

Here we have the *adowa* orchestra which is popular among the Ashanti in Ghana. This ensemble consists of three goblet-shaped drums played by men, accompanied by a woman playing the double bell. (Music.)

Slide No. 32

Here is an ensemble of three *Kete* drums with a double bell often played by the Ashanti in Ghana. The drums come in different sizes and each drum has its own rhythm. These individual, rhythmic patterns are so interlocked and coordinated as to produce a highly complex and sophisticated music. The fusion of these rhythms played simultaneously is called polyrhythm. This is one of the characteristic features of African music that contributes to its unique style. Now the music. . . . (Music.)

Slide No. 33

Let us close our exploration of African musical instruments with a happy piece played and sung by the Ghanaian *perpensua* ensemble, composed of the *perpensua* (or bass hand piano), *atumpan* drum, and finger gongs. Finger gongs are two heavy iron rings that are placed on the thumb and middle finger. When the rings are clicked together, they produce a sharp, metallic sound that adds to the rhythmic drive of the music. This is a love song in the Twi language that says, "Yaa, Yaa (that's the name of the girl), I shall die for you."

(no p. 240)

Howard University

College of Fine Arts

Project in African Music

YORUBA RHYTHM

Instruction — Demonstration Tape

Prepared by

Darius Thieme

(Script)

Note to the Classroom Instructor

The tape is narrated, and a copy of the script is included herewith. The musical examples played on the tape are given in the accompanying written examples. The tape may be used in a classroom setting, where the students follow the instructions given on the tape and play the rhythms as specified in the instruction. The rhythms may be hand-clapped or played on instruments. Percussion instruments, including gongs and cowbells, are recommended. The tape may also be used as a self-instruction unit. When so used, it should be studied by a group of students at a time (not by a single student). The students should divide themselves, as specified in the instructions, and they may use instruments if these are available for self-study use. When used as a self-study unit, the students should bear in mind that the aim of the unit is to bring into sharp focus the interplays which are common between various African rhythms. Contrast, variety, and development are achieved by an intricate network woven of a fiber consisting of multiple interdependent parts. The whole equals the sum of the parts, and without any one of the parts, there can be no whole.

PROJECT IN AFRICAN MUSIC

INSTRUCTION – DEMONSTRATION TAPE

Script

The best way to get a feeling for African rhythms is to play them. We have therefore selected four standard Yoruba drum rhythms to be played in class. The rhythms may be clapped or played on drums. Gongs, or cowbells may also be used. The first rhythm is known to drummers as the "kon-lo-lo" rhythm. In playing the rhythm, if you keep in mind the words kon-lo-lo, kon-kon-ko-lo, you will have no difficulty in putting together the combinations of twos and threes contained in the beat pattern. First, our drummer will demonstrate the rhythm.

(see attached examples, Rhythm A)

Now, everybody, get ready to play when you hear the beep, and play along with the drummer. Continue after he stops.

(class plays Rhythm A)

Good. Now we will turn the rhythm around the other way, and put the kon-kon-ko-lo, or quarter-quarter-eighth-quarter figure first. First, our drummer will demonstrate the rhythm.

(see attached examples, Rhythm A_2)

Now, everybody, get ready to play when you hear the beep, and play along with the drummer. Continue after he stops.

(class plays Rhythm A_2)

Now we will play a steady pulse. This may be used in a continuous pattern, consisting of groups of four or six beats. First, our drummer will demonstrate the rhythm.

(see attached examples, Rhythm B)

Now, everybody, get ready to play when you hear the beep, and play along with the drummer. Continue after he stops.

(class plays Rhythm B)

As we know, rhythm patterns are often combined in Africa. In fact, the two patterns we have just played are very often used in combination. Let's put them together now, and see how it sounds. First, divide your group in half. . . . . Group A --- and Group B.

Group A will play the "kon-ko-lo-, and kon-kon-ko-lo" rhythm, and Group B will play the steady pulse.

Now, Group A, get ready to play when you hear the beep, and play along with the drummer...

(Group A plays Rhythm A)

Now, Group B, get ready to play when you hear the beep, and play the steady pulse-rhythm along with the other drummer.

(Group B plays Rhythm B; see attached examples, Rhythms A and B combined)

Now we are going to play for you a combination of three rhythms. We will use the two you have just played, plus a triplet rhythm, played on a *gudugudu drum*. You may use a tuned drum with soft stick for this new rhythm if you wish. First, we will play the new rhythm for you.

(*gudugudu* plays slow triplet figure)

Now, here are the three rhythms combined. We will begin with the *gudugudu,* and then add the other two.

(Rhythms A and B plus triplet figure)

Now we will play the rhythms again, and please join us. Each of the three rhythms will be preceeded by a beep. Begin to play when you hear the beep.

(Rhythms A, B, and *gudugudu,* each preceded by beep)

Now we will hear an ensemble of *Yoruba* dundun musicians, playing music for the orisa (diety) *Obalufon*. Notice that the three accompanying drummers are playing the same rhythms you have just played. The musical extract includes these three accompanying drummers, plus the *iya'lu* talking drum, which plays talking drum patterns. First, you will hear only the three accompanying drums, then the entire ensemble, including the master drummer.

(Obalufon music)

The third and fourth rhythms consist of four eighth notes in a continuous pattern. Drum A plays the first and second, Drum B plays the third and fourth. Here is Drum A's rhythem.

(see attached examples, Rhythms C)

Now here are both drums playing together. First Drum A, then Drum B;

(see attached examples, Rhythms C and D combined)

Now, divide your group in two again. Group A will play the first and second eighths, Group B the third and fourth. Group A will begin when you hear the beep, and Group B will follow after the second beep.

(class plays Rhythms C and D)

Now we will hear an ensemble of Yoruba *dundun* musicians playing *kerissimissi,* or "Christmas" music. Notice that two of the drummers are playing the same patterns you have just played.

(*kerissimissi* extract, first ensemble)

Now we will hear another Yoruba *dundun* drum ensemble, also playing Christmas music. This time there are six accompanying rhythms. The two you have just heard are the first and sixth. We will play all of the accompanying rhythms twice. The first time, a beep will preceed the two you have just played.

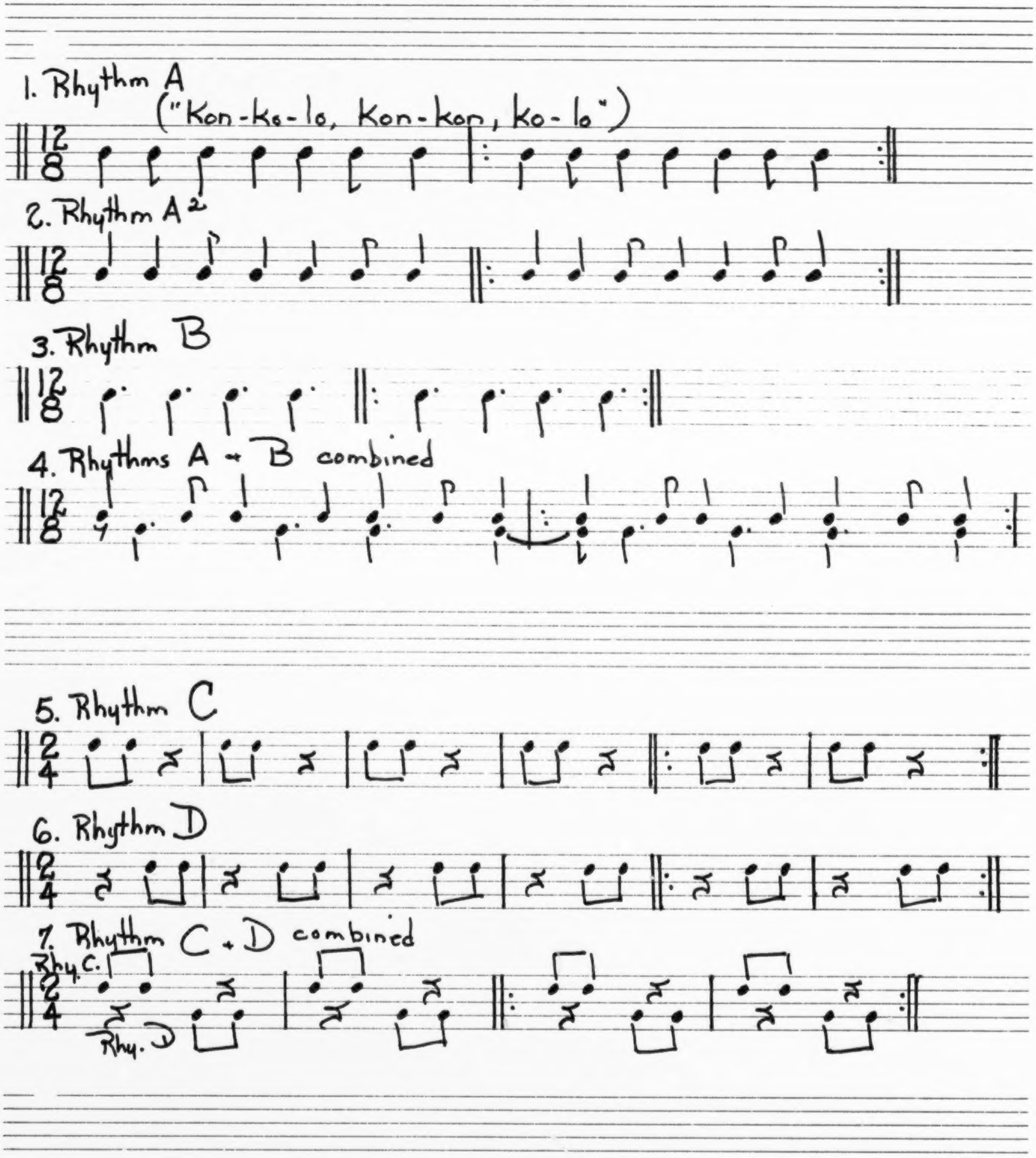
(Kerissimissi extract, second ensemble. Played twice; first time a beep preceeds the first and sixth drum patterns. These patterns correspond to Rhythms C and D above)

Now, here is the sound of the entire ensemble

(Kerissimissi extract, second ensemble, performance extract)

YORUBA DRUM RHYTHMS

Demonstration – Instruction Tape
Musical Examples


1. Rhythm A
("Kon-ko-lo, Kon-kon, ko-lo")
12/8
2. Rhythm A²
12/8
3. Rhythm B
12/8
4. Rhythms A + B combined
12/8
5. Rhythm C
2/4
6. Rhythm D
2/4
7. Rhythm C + D combined
Rhy. C.
2/4
Rhy. D

(no p 247, 248)

APENDIX C.

HOWARD UNIVERSITY

COLLEGE OF FINE ARTS

PROJECT IN AFRICAN MUSIC

WORKSHOP IN AFRICAN MUSIC

(History of Music 401-310-81)

3 hours graduate credit

College of Fine Arts
Rooms 3001 and 3002

9:00 A.M. to 4:00 P.M. Daily
June 30 – July 11, 1969

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Mr. Donald Byrd, Jazz
Mr. Mark Fax, Composition
Dr. Warner Lawson, Music Education
Dr. Willard Rhodes, African Music
Dr. Darius Thieme, African Music in Music Education
Mrs. Pearl Williams-Jones, Gospel Music

INSTRUCTORS IN AFRICAN DRUMMING AND DANCE

Mr. Kojo Fosu Baiden
Mr. Guakro Okumanin-Sei
Mr. John Yorson

CONSULTANTS

Dr. Herman Brown, Department of Education, Howard University, Consultant in Education.

Dr. George F. Donovan, Department of Higher Education, Marquette University, Consultant in Higher Education.

Dr. Warner Lawson, Dean, College of Fine Arts, Howard University, Consultant in Music in General Education.

Dr. Willard Rhodes, Chairman, Department of Music, Columbia University, Consultant in African Music.

WORKSHOP ASSIGNMENT: (Due, July 10, 1969).

A Unit Outline on African (or African-derived) Music for ––––––––––

SUGGESTED OUTLINE:

1. Description of Teaching Situation.
2. Objectives of Unit.
3. Unit Outline.
4. Teaching Procedures
5. Evaluation Procedures.
6. Resources (for both teacher and students)

WORKSHOP AGENDA

Monday, June 30, 1969

9:00 – 12:00 Noon	Registration
1:30 – 3:30 P.M.	*Introduction of the Staff.* *Objectives of the Workshop in African Music* Distribution and Discussion of Workshop Materials. Professor Butcher.

Tuesday, July 1, 1969

9:00 – 10:20 A.M.	Observation of *Introduction to African Music*
10:30 – 11:00 A.M.	*The Importance of New Curricula in Music Education* Dr. Harold Arberg, Chief, Arts and Humanities Division, U. S. Office of Education
11:00 – 11:30 A.M.	*African Music in College Curricula.* Dr. Warner Lawson, Dean, College of Fine Arts, Howard University
11:30 – 12:00 Noon	Questions and Discussion.
1:30 – 2:00 P.M.	*Objectives of Courses in African Music: U. S. A.* Dr. Darius Thieme, Professor of Ethnomusicology, Fisk University
2:00 – 2:30 P.M.	Questions and Discussion
2:40 – 3:30 P.M.	Demonstration of Teaching Materials.

Wednesday, July 2, 1969

9:00 – 10:20 A.M.	Observation
10:30 – 11:10 A.M.	*General Characteristics of Traditional African Music.* Professor Sowande.
11:10 – 11:30 A.M.	Questions and Discussion.
11:30 – 12:00 Noon	Demonstration and Discussion of Teaching Materials.
1:30 – 2:10 P.M.	*Traditional African Instruments.* Professor Euba.
2:10 – 2:30 P.M.	Questions and Discussion.
2:40 – 3:30 P.M.	Demonstration and Discussion of Teaching Materials.

Thursday, July 3, 1969

9:00 – 10:20 A.M.	Observation.
10:30 – 11:10 A.M.	*African Music Patterns.* Professor El-Dabh.
11:10 – 11:30 A.M.	Questions and Discussion.
11:30 – 12:00 Noon	Demonstration and Discussion of Teaching Materials.
1:30 – 2:10 P.M.	*The Role of Music in Traditional African Society.* Professor Sowande
2:10 – 2:30 P.M.	Questions and Discussion.
2:40 – 3:30 P.M.	Demonstration and Discussion of Teaching Materials.

Friday, July 4, 1969 HOLIDAY

Monday, July 7, 1969

9:00 – 10:20 A.M.	Observation.
10:30 – 11:10 A.M.	*African Music in West Africa.* Professor Euba.
11:10 – 11:30 A.M.	Questions and Discussion.
11:30 – 12:00 Noon	Demonstration and Discussion of Teaching Materials.
1:30 – 3:30 P.M.	*African Drumming and Dance.* Demonstration. Instruction.

Tuesday, July 8, 1969

9:00 – 10:20 A.M.	Observation
10:30 – 11:10 A.M.	*African Music in North Africa.* Professor El-Dabh
11:10 – 11:30 A.M.	Questions and Discussion.
11:30 – 12:00 Noon	Demonstration and Discussion of Teaching Materials.
1:30 – 3:30 P.M.	*African Drumming and Dance* Demonstration Instruction.

Wednesday, July 9, 1969

9:00 – 10:20 A.M.	Observation
10:30 – 11:10 A.M.	*African Music as an Agent of Political Expression* Dr. Willard Rhodes, Consultant to the Project in African Music.
11:10 – 11:30 A.M.	Questions and Discussion.
11:30 – 12:00 Noon	Demonstration and Discussion of Teaching Materials.
1:30 – 3:30 P.M.	*African Drumming and Dance.*

Thursday, July 10, 1969

9:00 – 10:20 A.M.	Observation
10:30 – 12:00 Noon	*Composers' Forum* Professor El-Dabh Professor Euba Professor Fax Professor Sowande Professor Butcher-Moderator
1:30 – 3:30 P.M.	Question Period and Discussion.

Friday, July 11, 1969

9:00 – 10:20 A.M.	Observation.
10:30 – 11:10 A.M.	*Gospel Music.* Mrs. Pearl Williams-Jones.
11:10 – 12:00 Noon	Questions and Discussion.

Friday, July 11, 1969 (cont'd)

1:30 – 2:10 P.M.	*Jazz* Professor Donald Byrd, Director, Jazz Institute, Howard University
2:10 – 3:00 P.M.	Questions and Discussion.
7:30 P.M.	Concert, Ira Aldridge Theater.

Note: *Members of the staff are available for consultation by appointment.*

Howard University

College of Fine Arts

THE PROJECT IN AFRICAN MUSIC

cordially invites you to a

CONCERT OF AFRICAN AND AFRO-AMERICAN MUSIC

Friday, July 11, 1969

7:30 P.M.

Ira Aldridge Theater
Campus

Program

I

Concert Music . . . . Halim-El-Dabh
Akin Euba
Mark Fax
Fela Sowande

II

Gospel Music . . . . Pearl Williams-Jones

III

Jazz . . . . The Donald Byrd Quintet

INTERMISSION

IV

Ghanaian Drumming and Dance . . . . Contact Africa

Sherry: Ira Aldridge Lounge

(no p 257, 258)

APPENDIX D

Project in African Music
College of Fine Arts
Howard University
Washington, D. C.

QUESTIONNAIRE

Possible Answers to Each Question:

True	Tends to be True	Tends to be False	False
4	3	2	1

A. Course Materials and Organization

___ (1) The course materials (text, outside readings, etc.) stimulated interest in the course.

___ (2) The lectures were well organized.

B. Presentation of Material

___ (1) The instructors presented the material in an interesting manner.

___ (2) The instructor expressed himself clearly.

___ (3) The instructor responded to student reaction.

___ (4) The instructor encouraged class participation.

___ (5) The instructor seemed to have thorough knowledge of the subject matter.

C. Assignments, Testing, Grading

___ (1) Assignments were made clearly.

___ (2) Assignments were pertinent to the course.

___ (3) Assignments were reasonable in length.

___ (4) Assignments were reasonable in quantity.

___ (5) The instructor permitted and encouraged creativity in assignments.

___ (6) Grading policies were fair.

___ (7) Examinations were designed to test the material covered.

___ (8) Examinations were designed to test the student's ability to apply the material covered.

___ (9) Examination questions were clearly stated.

QUESTIONNAIRE

D. Laboratories (Examination of materials, audio-visual aids, etc.)

___ (1) The laboratories were pertinent to the course.

___ (2) The time allotted to complete the laboratory assignment was sufficient.

___ (3) The laboratory assistants (librarian, audio-visual technician) were competent and helpful.

E. Discussion:

___ (1) The course material and discussion topics were coordinated.

___ (2) The discussion was a valuable aid in understanding the course material.

___ (3) The discussion leader was competent in initiating and sustaining discussions.

___ (4) All or most course members participated in the discussion sessions.

General Comment: What changes could be effected to improve the course or workshop?

Project in African Music
College of Fine Arts
Howard University
Washington, D. C.

QUESTIONNAIRE FOR RECIPIENTS OF MATERIALS

I. Identifying Information ______________________________

A. Name ______________________________

B. Institution or Organization ______________________________

C. Address: Street and Number ______________________________

City ____________ State ____________ Zip Code ________

D. Your Position ______________________________

II. For what purpose did you request assistance from the Project? Did you find the Project cooperative?

____

____

____

____

III. List one specific way in which the Project was helpful to you.

____

____

IV. Do you have suggestions designed to improve the cooperation from the Project or future projects similar to this one?

____

____

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____

Questionnaire for Recipients of Materials

V. **Is there any other comment you wish to make?**

____

____

____

____

____

____

Project in African Music
College of Fine Arts
Howard University
Washington, D. C.

RATING SHEET

Introductory Statement

This rating sheet is designed for use by workshop and seminar participants, instructors, and recipients of the materials developed by the Project, in order to assess the adequacy and effectiveness of these materials. It is essential that these items be judged in terms of the characteristics listed below as objectively as possible, so that their educational value, and that of the Project can be determined.

An extra copy of this rating sheet is enclosed for your own files. If you wish to receive a copy of the overall study based on the returns from the rating sheet, please indicate your answer by checking the appropriate space in this statement below:

Please send me a copy of the study based on the rating sheet.

Yes ______ No ______

Your name: ______________________________
Position: ______________________________
Institution: ______________________________
Date: ______________________________

Directions: Please rate the Project materials in terms of the characteristics listed below by checking the appropriate bracket at the right of each characteristic listed. The lowest possible rating on each item is one (1) and the highest is five (5). Check only those items which apply to you.

		Poor (1)	*Fair* (2)	*Good* (3)	*Superior* (4)	*Excellent* (5)	*Undecided*
I.	*Workshop or Seminar*						
A.	Scope and sequence of activities clearly indicated by coordinator (or instructor).	☐	☐	☐	☐	☐	☐
B.	Major emphases clearly presented by coordinator and well understood by participants.	☐	☐	☐	☐	☐	☐
C.	Objectives clearly stated by coordinator and understood by participants.	☐	☐	☐	☐	☐	☐
D.	Objectives adequate and of educational value.	☐	☐	☐	☐	☐	☐
E.	Experiences and activities helpful in assisting participants in creating own courses and/or units in African and Afro-American music.	☐	☐	☐	☐	☐	☐
F.	Opportunities for participation by workshop members provided (make suggestions, raise questions, etc.).	☐	☐	☐	☐	☐	☐
G.	Other (Specify): ____________________ ____________________________ ____________________________	☐	☐	☐	☐	☐	☐
II.	*Course Outlines*	(1)	(2)	(3)	(4)	(5)	Undecided
A.	Major characteristics and categories of African and Afro-American music adequately covered.	☐	☐	☐	☐	☐	☐
B.	Outlines logical and developmental in nature.	☐	☐	☐	☐	☐	☐
C.	Material comprehensive and detailed enough to provide nucleus for high school and college courses.	☐	☐	☐	☐	☐	☐

II. *Course Outline* (cont.)	*Poor* (1)	*Fair* (2)	*Good* (3)	*Superior* (4)	*Excellent* (5)	*Undecided*
D. Opportunity provided for pursuit of personal interests and further research on the part of the teacher.	☐	☐	☐	☐	☐	☐
E. Bibliographies and discographies up to date.	☐	☐	☐	☐	☐	☐
F. Bibliographies and discographies well annotated.	☐	☐	☐	☐	☐	☐
G. Bibliographies and discographies adequate enough to support initial individual research.	☐	☐	☐	☐	☐	☐
H. Other (Specify): ________________ ________________ ________________						

III. *Monographs*	(1)	(2)	(3)	(4)	(5)	Undecided
A. Objectives clearly stated.	☐	☐	☐	☐	☐	☐
B. Information clearly related to African and/or Afro-American music.	☐	☐	☐	☐	☐	☐
C. Information presented either new or difficult to obtain from available sources.	☐	☐	☐	☐	☐	☐
D. Information presented in such manner as to be easily understood and used by teachers.	☐	☐	☐	☐	☐	☐
E. Other (Specify): ________________ ________________ ________________	☐	☐	☐	☐	☐	☐

IV. *Tapes*		*Poor* (1)	*Fair* (2)	*Good* (3)	*Superior* (4)	*Excellent* (5)	*Undecided*
A.	Information and/or material related to African and/or Afro-American music.	☐	☐	☐	☐	☐	☐
B.	Information presented either new or difficult to obtain from available sources.	☐	☐	☐	☐	☐	☐
C.	Information presented in such manner as to be easily understood and used by teachers.	☐	☐	☐	☐	☐	☐
D.	Other (Specify): ______________ ________________________ ________________________						

V. *Slides*		(1)	(2)	(3)	(4)	(5)	Undecided
A.	Information clearly related to African and/or Afro-American music.	☐	☐	☐	☐	☐	☐
B.	Information presented either new or difficult to obtain from available sources.	☐	☐	☐	☐	☐	☐
C.	Information presented in such manner as to be easily understood and used by teachers.	☐	☐	☐	☐	☐	☐
D.	Other (Specify): ______________ ________________________ ________________________	☐	☐	☐	☐	☐	☐

VI. *Overall Evaluation of Specific Items*	*Poor* (1)	*Fair* (2)	*Good* (3)	*Superior* (4)	*Excellent* (5)	*Undecided*
A. Course Outline						
1. Butcher, Vada, *Introduction to African Music.*	☐	☐	☐	☐	☐	☐
2. Butcher, Vada, *Introduction to Afro-American Music.*	☐	☐	☐	☐	☐	☐
B. Monographs						
1. Euba, Akin, *The Music of Africa.*	☐	☐	☐	☐	☐	☐
2. Euba, Akin, *The Music of Nigeria.*	☐	☐	☐	☐	☐	☐
3. Euba, Akin, *In Search of a Common Musical Language in Africa.*	☐	☐	☐	☐	☐	☐
4. McCray, Norma, *Teaching Units on Afro-American Composers:*	(1)	(2)	(3)	(4)	(5)	Undecided
Harry T. Burleigh	☐	☐	☐	☐	☐	☐
Robert N. Dett	☐	☐	☐	☐	☐	☐
Edward K. (Duke) Ellington	☐	☐	☐	☐	☐	☐
William G. Still	☐	☐	☐	☐	☐	☐
Samuel Coleridge-Taylor	☐	☐	☐	☐	☐	☐
Ulysses Simpson Kay	☐	☐	☐	☐	☐	☐
Howard Swanson	☐	☐	☐	☐	☐	☐
5. Thieme, Darius, *Music in Yoruba Society.*	☐	☐	☐	☐	☐	☐

		Poor (1)	Fair (2)	Good (3)	Superior (4)	Excellent (5)	Undecided
B.	*Monographs (cont.)*						
6.	Thieme, Darius, *Training and Musicianship among the Yoruba.*	☐	☐	☐	☐	☐	☐
7.	Thieme, Darius, *Social Organization of Yoruba Musicians.*	☐	☐	☐	☐	☐	☐
8.	Williams-Jones, P., *Gospel Music.*	☐	☐	☐	☐	☐	☐
C.	Tapes						
1.	Butcher, Vada, *The Impact of the African Idiom upon American Music.*	☐	☐	☐	☐	☐	☐
2.	Coleridge-Taylor, *Selected Compositions for Piano.*	☐	☐	☐	☐	☐	☐
3.	Fax, Mark, *Selected Compositions.*	☐	☐	☐	☐	☐	☐
4.	Lawson, Warner, conductor, *Howard University Choir in a Concert of Negro Spirituals.*	☐	☐	☐	☐	☐	☐
5.	Thieme, Darius, *Yoruba Rhythm.*	☐	☐	☐	☐	☐	☐
6.	Williams-Jones, P., *Settings of Negro Spirituals and Gospel Songs for Voice and Piano.*	☐	☐	☐	☐	☐	☐
7.	*Selected Compositions by Afro-American Composers:*						
	Tape No. 1, *Piano:* Dett, Price, Schuyler	☐	☐	☐	☐	☐	☐
	Tape No. 2, *Piano:* Coleridge-Taylor, Work, White	☐	☐	☐	☐	☐	☐
	Tape No. 3, *Organ:* Fax, Kerr, Kay	☐	☐	☐	☐	☐	☐
D.	Rhodes and Butcher, *Traditional Musical Instruments of Africa.* (Slides with synchronized tape)	☐	☐	☐	☐	☐	☐

268 (no p. 269-70)

APPENDIX E

RECIPIENTS OF MATERIALS

(Music Educators and Administrators Who Were Sent Questionnaires)

CALIFORNIA

Mr. Robert T. Jones, Department of the Youth Authority, Fred C. Nelles School for Boys, Whittier

DISTRICT OF COLUMBIA

Mr. Jessie Adams, Coolidge High School*
Miss Janis F. Alley, Paul Jr. High School*
Mr. Walter G. Baer, Jefferson Jr. High School*
Mr. Richard Ballard, Miller Jr. High School*
Mrs. Jacqueline B, Barnes, MacFarland Jr. High School*
Mr. George Barnwell, Langley Jr. High School*
Mr. Wilbur Bellamy, Browne Jr. High School*
Mr. John Paul Biro, Francis Jr. High School*
Mrs. Gwendolyn H. Black, Francis Jr. High School*
Mr. Robert Blaine, Anacostia High School*
Mrs. Ellen Hammond Blue, Randall Jr. High School*
Mr. Samuel Lee Bonds, Banneker Jr. High School*
Mr. David Bowen, Eastern High School*
Mrs. Grace Bradford, Woodson Jr. High School*
Mrs. Cornelia E. Brown, Rabaut Jr. High School*
Mr. Arthur Capehart, Rabaut Jr. High School*
Mr. Martin Carroll, Sousa Jr. High School*
Mrs. Dorothy A. Carter, Shaw Jr. High School*
Mrs. Yvonne Carter, College of Fine Arts, Howard Univ.
Mr. Junius Chalmers, Kramer Jr. High School*
Mrs. Gloria W. Clanton, Sousa Jr. High School*
Mr. Brewer Clark, Hart Jr. High School*
Mr. Wallace Clark, Cardozo High School*
Mrs. Charlene Cooper, Hamilton Jr. High School*
Mrs. Ann B. Curry, Kramer Jr. High School*
Mr. Arnold R. Danoff, String Jr. High School*
Mr. Heik Davitian, Banneker Jr. High School*
Mrs. Birdie M. Delaney, Taft Jr. High School*
Mr. Donald V. Dial, Shaw Jr. High School*
Mr. Washington Driver, Taft Jr. High School*
Mrs. Ollie Ellis, Hine Jr. High School*
Mrs. Lorraine Faxio, Department of Music Education, Howard University
Mr. Attrus C. Fleming, Kramer Jr. High School*
Mr. Ronald B. Fluellen, Hamilton Jr. High School*
Mr. Peter Ford, McKinley High School*
Mr. Charles Fowler, Douglass Jr. High School*

DISTRICT OF COLUMBIA

Mrs. Marthalia D. Garrett, Langley Jr. High School*
Mrs. Luvenia A. George, Taft Jr. High School*
Miss Joyce H. Giles, Rabaut Jr. High School*
Mrs. Beatrice Gilkes, McKinley High School*
Mrs. Dorothy F. Givings, Stuart Jr. High School*
Mrs. Eleanor B. Grimes, Backus Jr. High School*
Mr. Daryl Gross, Roosevelt High School*
Mrs. Eleanor H. Hamilton, Hamilton Jr. High School*
Miss Blanche R. Hammond, Garnet Patterson Jr. High School*
Mr. Curtis Harris, Johnson Jr. High School*
Mr. Edward Harris, Terrell Jr. High School*
Mr. Richard Harrison, Eastern High School*
Mr. Willis A. Hines, Anacostia High School*
Mrs. Edna V. Holliday, Evans Jr. High School*
Mrs. Geraldine Jackson, Evans Jr. High School*
Mr. Willie A. Jackson, MacFarland Jr. High School*
Mr. Edwin D. Johnson, Terrell Jr. High School*
Mr. Willis Keeling, Cardozo High School*
Miss Jean D. Lauderdale, Deal Jr. High School*
Mr. Paul Le Clair, Deal Jr. High School*
Mr. James A. Lewis, Lincoln Jr. High School*
Mrs. Joyce Liebowitz, Eliot Jr. High School*
Mr. Willie Lynch, Bell Vocational High School*
Professor Peter J. McCarthy, Music Dept., Trinity College
Miss Norma McCray, Roper Jr. High School*
Mr. Julius McCullough, Hine Jr. High School*
Mr. Lyn McLain, D. C. Youth Symphony Orchestra, Coolidge High School*
Mr. Robert E. Martin, Backus Jr. High School*
Mr. Stephen L. Massenburg, Douglass Jr. High School*
Miss Jaqueline Miles, Antioch-Putney Graduate School
Mrs. Cynthia T. Mitchell, Woodson Jr. High School*
Mr. Ernest Mitchell, Stuart Jr. High School*
Mr. Jack Montgomery, Spingarn High School*
Mrs. Eulene R. Morgan, Browne Jr. High School*
Mr. Herman T. Newman, Hart Jr. High School*
Miss Ruth M. Newsome, Jefferson Jr. High SChool*
Mrs. Lois Nicholson, Deal Jr. High School*
Miss Betty Owsley, Graduate Student in African Studies, Howard University
Mr. Charles O. Pace, Hine Jr. High School*
Mr. Nicholas Pappas, Wilson High School*
Mr. Clyde T. Parker, School of Music, Howard University
Mrs. Lois E. Pickens, Randall Jr. High School*
Mrs. Thomasina M. Portis, Miller Jr. High School*
Mrs. Mozella I. Preston, Sousa Jr. High School*
Mrs. Frances Prince, Kramer Jr. High School*
Mr. Charles Pyne, Stuart Jr. High School*
Mr. George Quander, Miller Jr. High School*
Miss Marion O. Quander, Douglass Jr. High School*
Mr. Herbert D. Quarles, Francis Jr. High School*

DISTRICT OF COLUMBIA	Mr. Emory J. Reddick, Garnet-Patterson Jr. High School*
	Mr. LeVon Roane, Terrell Jr. High School*
	Mr. Donald H. Roberts, Eliot Jr. High School*
	Miss Thelma E. Robinson, Johnson Jr. High School*
	Mr. George A. Rubis, McKinley High School*
	Mr. Robert E. Sands, Woodson Jr. High School*
	Mrs. Arlene Semple, Student-at-Large, Howard Univ.
	Mrs. Elsie Shamwell, Shaw Jr. High School*
	Mrs. Helen C. Shaw, Lincoln Jr. High School*
	Mr. Augustus W. Simms, D. C. Public Schools*
	Mrs. Geraldine Slaughter, Coolidge High SChool*
	Mr. Benjamin Smith, Randall Jr. High School*
	Mrs. Jennie G. Smith, Evans Jr. High School*
	Mrs. Patricia M. Smith, Hart Jr. High School*
	Mr. Richard Smith, Ballou High School*
	Mr. Daniel H. Spencer, Graduate Student in Music Education, Howard University
	Mrs. Annabelle Strayhorn, Roper Jr. High School*
	Mr. Hermann C. Suehs, MacFarland Jr. High School*
	Mr. Clyde Taylor, D. C. Public Schools*
	Mrs. Hortense P. Taylor, Board of Education, D. C. Public Schools
	Mr. Peter Theodore, Gordon Jr. High School*
	Mr. John Thieman, Western High School*
	Mr. Robert W. Thomas, Browne Jr. High School*
	Mrs. Sylvia L. Turner, Backus Jr. High School*
	Mrs. Gladys Watkins, Doctoral Program in Music Education, Catholic University
	Mrs. Paula Weakley, College of Fine Arts, Howard University
	Mr. Samuel H. Weaver, Roper Jr. High School*
	Miss Sally F. West, Gordon Jr. High School*
	Mr. Darold E. White, Phelps Vocational High School*
	Mr. George White, Dunbar High School*
	Miss Reba A. Will, Paul Jr. High School*
	Mr. James Wilson, Lincoln Jr. High School*
	Mrs. Kittye S. Wright, Hart Jr. High School*
FLORIDA	Mrs. Jo D. Kowalchuk, The Board of Public Instruction of Palm Beach County, Florida, West Palm Beach
GEORGIA	Professor Cecily R. Beasley, Clark College, Atlanta
	Dr. Grace B. Smith, Chairman, Department of Music, Spelman College, Atlanta
ILLINOIS	Dr. Richard Colwell, School of Music, University of Illinois, Champaign-Urbana
	Dr. Gretchen Hieronymous, University of Illinois, Matoon

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*D. C. Public Schools

MARYLAND	Professor Frank Scimonelli, Chairman, Music Department, Prince George Community College, Largo
MISSOURI	Dr. Lois L. Elliott, Central Institute for the Deaf, St. Louis Mrs. Mary Lee Stancil, Elementary Public Schools, St. Louis
NEW JERSEY	Professor Ann H. M. Estill, Jersey City State College, Jersey City Professor Paul Scheid, Chairman, Department of Music, Mercer County Community College, Trenton
NEW MEXICO	Professor Brian Frieder, Alpha Learning Systems, University of Albuquerque, Albuquerque
NEW YORK	Mrs. Joyce Clark Brown, New York Public Schools, New York Dr. Christine Donovan, Associated Councils of the Arts, New York Mrs. Marian Thorman, Board of Education, City of New York, Office of District One, New York
NORTH CAROLINA	Professor Thomas B. Bacote, Fayetteville State College, Fayetteville Mrs. Barbara Bair, School of Music, The University of North Carolina, Greensboro Professor Billiegene A. Garner, Moore County Schools, Carthage Dean Lawrence Hart, School of Music, University of North Carolina, Greensboro Professor C. Lawler Rogers, Shaw University, Raleigh Professor Wendell Wilson, Department of Music, Elizabeth City State University, Elizabeth City
OHIO	Professor Samuel Barber, Conservatory of Music, University of Cincinnati, Cincinnati Sister, Miriam Elizabeth Dunn, S. C., College of Mount St. Joseph, Mount St. Joseph
PENNSYLVANIA	Mrs. Pearl Williams-Jones, Overbrook High School, Philadelphia
SOUTH CAROLINA	Professor J. Weldon Norris, Division of the Humanities, Morris College, Sumter Professor Clifford Watkins, South Carolina State College, Orangeburg
TENNESSEE	Dr. Darius Thieme, Department of Music, Fisk University, Nashville

VIRGINIA	Professor Levy Armwood, Public Schools, Richmond Miss Wanda Brown, Department of Music, Virginia State College, Petersburg Dr. F. Nathaniel Gatlin, Department of Music, Virginia State College, Petersburg Professor Odell Hobbs, Department of Music, Virginia Union University, Richmond Professor Altona Trent Johns, Department of Music, Virginia State College, Petersburg Professor Undine Moore, Department of Music, Virginia State College, Petersburg
NIGERIA (AFRICA)	Mr. Akin Euba, African Studies Division, University of Ife, Ile-Ife, Nigeria

(no p 276-278)

APPENDIX F Press Release

DRUMS TALK AT HOWARD UNIVERSITY

By

Beverley Blondell

In African tribal society, most activities—hunting and pounding grain, marriage and childbirth, court hearings, and even marketing—are accompanied by an orchestra of drummers and other musical groups. Among remote tribes south of the Sahara, prison labor too is accompanied by some sort of rhythmic sound and motion.

This functional nature of traditional African music, along with the African concepts of rhythm improvisation, and percussion, the use of "gapped" scales, and the call-and-response technique, illustrate some of the differences between European and African music. The training of musicians, which in our civilization comes when an individual reveals a special talent for and interest in music, begins almost at birth for some Africans. Sons and grandsons of drummers in the Nigerian Yoruba tribe, for example, are given drummers' names and may live in the drummers' compound.

According to Dr. Vada E. Butcher, director of a unique project in African music at Howard University, in Washington, D. C., learning more about the music and culture of Africa can help "open an avenue leading to better understanding of African peoples."

Dr. Butcher is an associate professor of music at Howard. A graduate of Fisk University in Tennessee, she earned a Master of Music degree at the Chicago Musical College and a Doctor of Fine Arts at the College in cooperation with the University of Chicago. She has also done post-doctoral work in musicology and ethnomusicology at the American Conservatory at Fontainebleau and the University of California at Los Angeles.

Since June 1968, she has directed a project designed to develop a one-year introductory course in African music for high school seniors or college undergraduates, by bringing African musicians and their instruments into the classroom. The project is funded with nearly $65,000 through a grant awarded by the Bureau of Research of the U.S. Office of Education.

Four years ago, Dr. Butcher was teaching a general introductory music course for undergraduates. "I wanted to broaden the course and enrich it, not limit it to European-derived music," she explains. For three years, the Howard University Fund for Faculty Research had sponsored campus recitals of nonwestern music and Howard, a predominantly Negro institution with approximately 250 African students, seemed to Dr. Butcher a particularly suitable locale for such a course.

Mrs. Blondell is a staff member of the U. S. Office of Education's Office of Public Affairs.

She applied to the U. S. Office of Education's Arts and Humanities Program for a grant to support her efforts and it was awarded on June 1, 1968. During the next year, she gathered materials, equipment, and instruments, recruited a staff of specialists in ethnomusicology and Africa, and developed a curriculum guide and outlined methods for teaching "An Introduction to African Music" and "An Introduction to Afro-American Music."

In order to test the methods and materials she and her staff had developed, Dr. Butcher offered a pilot course in African and Afro-American music during last summer's regular six-week session at Howard University. The course was open to any Howard University student. Internationally recognized Africanists served as guest lecturers and instructors. Among these were Akin Euba of Nigeria, former head of the Nigerian Broadcasting Company's music division and music professor at the University of Ife in Ile-Ife, and at the University of Ghana. He earned a Master of Arts in Ethnomusicology at the University of California.

Another participant, Halim El-Dabh, an Egyptian composer, served as his country's chief music advisor and consultant and as a professor music at Haile Selassie University in Addis Ababa, Ethiopia. A former Rockefeller and Guggenheim Fellow, he received his Master of Music degree from New England University, and a Master of Fine Arts from Brandeis University.

Chief Fela Sowande, a Nigerian composer, holds a music degree from London University. An American, Darius Thieme, came to the project from the Smithsonian Instititution, where he was a consultant on African musical instruments. Now teaching ethnomusicology at Fisk University, he holds the Ph.D. degree in Musicology from Catholic University;

For two weeks in July, the project staff held a workshop for high school and college music teachers. Twenty-seven teachers enrolled in the class to learn how to present African and Afro-American forms of music to their students. The workshop began each day at 9:00 so the teachers could observe the pilot class. Later the staff lectured and demonstrated the use of the instruments.

In the final workshop session, Dr. Butcher and her staff produced a concert of African and Afro-American music. Members of the project staff and of the Howard University faculty performed serious African concert music. In additon, Pearl Williams-Jones, a Howard University graduate, and specialist in gospel music, sang a number of selections. Another Afro-American musical art form, jazz, was ably demonstrated by the Donald Byrd Quartet. A special evening highlight was the performance by the seven member native Ghanian drumming and dance group, "Contact Africa."

Five students are presently enrolled in Dr. Butcher's "Introduction to African Music" course. Next semester they will study Afro-American music — spirituals, blues, and jazz, which evolved from the Africans' influence on North American folk music, and calypso, bamboula, and juba, examples of the Africans' effect on Caribbean and South American music.

To teach her students "more about Africans than dashikis and bush hair styles," Dr. Butcher has collected published and unpublished materials on African music and commercial and field recordings of authentic recitals. One major obstacle in assembling the equipment she needs is obtaining genuine African musical instruments. "The Africans make their instruments by hand, and once they have a good drum or harp, they want to keep it, not give it away or even sell it. But I have been fortunate in receiving help – for instance, consultants with the National Society for Ethnomusicology direct me to people who are willing to share their knowledge about the music and instruments of the Africans."

During the past five years, she has collected an entire orchestra of dundun drums (five) with an extra "talking drum', in the set; a thumb piano called a sansa; a choir of gong-gong- bells; rattles made of cola nut shells and worn around the waist, wrists, and ankles; three through zithers; a tube fiddle; an African xylophone; a sekere; and lyres and harps. Sets of Ashanti drums and Ewe drums are on order from Ghana.

Another obstacle is developing teaching methods is the lack of a system of written notation. African music is traditionally passed on orally. Here again, "the African musicians have been most generous, and their help more than compensates for the lack of a written system."

Interest in the project has mushroomed with the advent of Black Studies programs and the new awareness of the contributions of black Americans. The District of Columbia public school system has required that all vocal music teachers use the library and instruments assembled by Dr. Butcher, and her course in African and Afro-American music is designated a related course in the University's new Black Studies program.

Dr. Butcher has traveled more than 6000 miles in the past six months consulting with and advising music educators in public and private high schools and colleges. Among those schools now planning to offer similar courses in African music are the University of North Carolina at Greensboro, the Atlanta University complex, Virginia State College, Virginia Union University, the University of Illinois, Trinity College in Washington, D. C., the Cincinnati Conservatory of Music, and the Hill School in Pottstown, Pennsylvania. The project staff has also provided numerous other schools with materials explaining the history and suggesting methods for teaching African music, and Dr. Butcher believes this interest will grow.

Eventually, she would like to establish a Center for World Music at Howard University, teaching introductory courses in Oriental, African, and European folk music.

"After all, if we are ever going to learn to get along with people of other races, cultures, and nationalities, we are going to have to accept and understand them. And by studying their music, we can gain a great deal of insight and compassion for them."